

The New Fashion Fads of Late Summer—Society's Play Days

# Vogue



AUGUST 1, 1911

THE VOGUE CO., CONDÉ NAST, PREST.

PRICE 25 CENTS





**T**HE calm, unruffled, unharried traveler is the one whose mind's at rest about traveling *details*—who knows her luggage is right—that it *stays right*—to the journey's end.

There's delightful peace-of-mind and *lasting* satisfaction in owning Indestructo Luggage.

It's built to last—and *does* last. And it has a beauty distinctly pleasing to the traveler of refinement and good breeding.

Indestructo Luggage has taken many a queer journey—in-out-of-the-way-corners of the world—with the roughest sort of handling. It has stood the hardest tests—and *made good*.

# INDESTRUCTO

Trunks, Bags, Suitcases, Hat Boxes, Thermal Cases, Golf Bags, Etc.

are the kind that should accompany you on *your* vacation. Always safe—roomy—convenient.

The Indestructo Trunk this year is canvas covered. The corners are doubly reinforced—Government bronze finish. Interior finish, tan linen lining, full paneled with cedar. Remember, that all corners and edges are round, and that cedar panels inside are marks of special distinction. Accept no substitute. Indestructo Trunks are sold everywhere.

Indestructo Hand Luggage is full of class and character. Finest frames, hardware and leathers. You have wide choice. All bags have specially constructed veneer bottoms.

No matter where you live it is easy to secure Indestructo Hand Luggage. If not at a convenient dealers, address our mail order department. Catalog and price list upon request. We'll gladly send full facts about Indestructo Trunks and Hand Luggage and your dealer's name. Address

NATIONAL VENEER PRODUCTS CO., Station H28, Mishawaka, Ind.



Never loses its elasticity—Holds the garment always in shape

# The Spirella Girl

enjoys athletics and out-door sports with the greatest freedom and ease. She is lithe, graceful, and the beautiful fit of her costume and fine figure lines are due to her

## Spirella (Not sold in stores) Corset

It hugs her form like a perfect-fitting glove. Gently yields to every motion and springs back to place to sustain the muscles against weariness

*Spirella Boning* has been a revelation to over 2,000,000 women. Does not rust from perspiration or washing. Of light, open construction, it is ventilated, cool, sanitary. Yielding, flexible, yet permanently shape-retaining. Guaranteed one year against rust or breakage

*Whatever your figure may be, a Spirella Corset will accentuate its beauty*

Made to your individual measure; planned and fitted in the seclusion of your own home by a Trained Corsetiere, where only such vitally personal matters can be intelligently considered

Write for the Spirella Booklet and full information about the Spirella Service to be had (without cost) no matter where you may live

*Spirella Corset Shops are located in all leading cities*

**The Spirella Company, Dept. E 5, Meadville, Pa., U.S.A.**

Niagara Falls, Canada

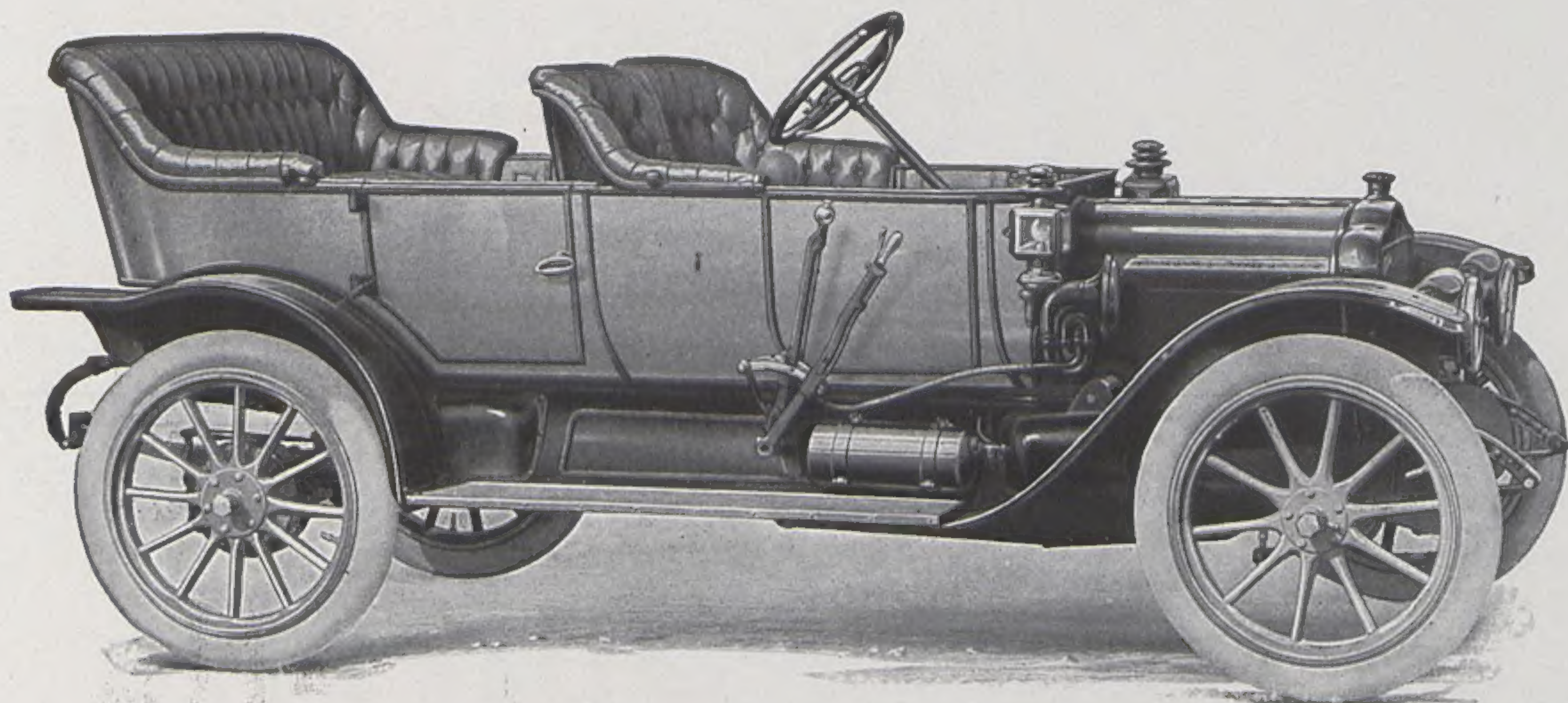
Letchworth (Garden City) England

Bends with equal facility in all directions

Exact size of Large Spirella Boning

Exact size Small Spirella Boning—will not rust, will not break.





## 1912 The White Announcement 1912

**T**HE White Company announce their complete line of gasoline-driven motor cars for the season of 1912. The White line for 1912 is rendered very complete by the addition of a new six-cylinder, sixty-horsepower car, with cylinders cast en bloc, engine of the long-stroke type, and all the general characteristics retained which have marked the White gasoline construction from the beginning.

The models for the coming season follow:

- "30" five-passenger model, fore-door torpedo body, 34" x 4" tires \$2250
- "40" five-passenger model, fore-door torpedo body, 36" x 4½" tires, 3300
- "40" seven-passenger model, fore-door torpedo body, 36" x 4½" tires, 3500
- "60" six-cylinder, seven-passenger model, fore-door torpedo body,  
37" x 5" tires, 5000

On these various chassis, in addition to the touring bodies, enclosed bodies may be obtained as follows:

Limousine, on a 30-horsepower chassis	.	.	.	.	.	\$3800
Landaulet, on a 30-horsepower chassis	.	.	.	.	.	3800
Limousine, on a 40-horsepower chassis	.	.	.	.	.	4700
Berline Limousine, on a 40-horsepower chassis	.	.	.	.	.	5000
Landaulet, on a 40-horsepower chassis	.	.	.	.	.	4700
Limousine, on a 60-horsepower chassis	.	.	.	.	.	6200
Landaulet, on a 60-horsepower chassis	.	.	.	.	.	6200
Berline Limousine, on a 60-horsepower chassis	.	.	.	.	.	6500

White "Steamers" will be continued for 1912 in two models of 20- and 40-horsepower.

  
**The White Company**

804 East 79th Street, Cleveland



# THE SALE AND EXCHANGE SERVICE

## Wearing Apparel

**TWO** desirable dinner or reception gowns—one white lace and one Alice blue satin météor. Worn but four times. Size 34-36; \$68 for both. No. 373-A.

**FOR SALE.**—Irish lace coat. One fastening below bust. Length 54 inches. Long sleeves, cuffs, revers and collar. Price \$90. Sent on approval; references required. No. 376-A.

**MANDARIN** coat in perfect condition. Very old and extremely beautiful. Present from a Chinese Prince. Price \$125.00. No. 377-A.

**BEAUTIFUL** and dainty evening gown of white messaline silk, with overdress of marquisette, with drop skirt of charmeuse satin, edged with silver cord and finished with exquisite pearl ornaments. The whole being delightfully youthful and charming. Never worn. Cost \$186; sell \$90. Size 36. No. 379-A.

**HANDSOME** black crepe météor evening gown trimmed with black chiffon insertion having dotted net tunic over crepe météor dress. Has train. Cost \$140; sell \$68. Never worn. No. 380-A.

**BEAUTIFUL** looking smart coat of rich wine color. Brand new. Worn only once. Cost \$35; sell \$14. Fit person 5 feet 2 inches. No. 381-A.

**BEAUTIFUL** original and stylish hats three are imported Paris hats, and all having individuality. Worn once and some of them never worn. All creations of artistic beauty. Sell very reasonable. No. 383-A.

**BEAUTIFUL** Decher shawl in perfect condition. Cost \$200; will sell for \$100. No. 385-A.

**WILL** dispose of dark blue voile gown mounted on white satin waist of voile draped over Irish lace. New model. Never worn. Price \$45. No. 387-A.

**PINK** linen princess gown elaborately braided in black and pink; \$15. Light blue crêpe de chine gown over taffeta; \$10. Bust 36; 42 skirt. C.O.D. on approval. No. 389-A.

**BLUE** wool taffeta gown, black percales braid and buttons for trimming, white lace yoke and cuffs veiled with blue chiffon cloth; 38 bust; cost \$40; sell \$25. Never worn. No. 391-A.

**APRICOT** crêpe météor gown, partly veiled with chiffon cloth. Waist trimmed with St. Gaul lace, yoke and undersleeves crystal net. Worn six times. Bust 36. Cost \$100; sell \$35. No. 392-A.

**WOOD** rose cachemire de soie model gown by Cavernier, in fair condition, size 36; cost \$120; sell \$20. Pink taffeta evening gown, made by good dressmaker; skirt 41; waist 24; cost \$100; sell \$15. No. 350-A.

**EMBROIDERED** three-piece Wistaria Rajah suit; \$12. Pink lace evening dress; \$10. Black satin embroidered empire coat; \$10. Bust 36-38; Paris made. No. 349-A.

# S and X

**Satisfaction lies in the result. Increasing interest which our readers are showing in this department in each successive issue proves this fact.**

## Wearing Apparel—Cont.

**WHITE** lace dress, French model, size 36, in perfect condition; price \$60. Evening wrap worn only a few times, old blue and gray, chiffon over satin, size 34; price \$35. Pink theater gown, pink chiffon. Dresden flowers over white, size 36; price \$25. Black météor satin gown, double plaited skirt, very simple, worn once, size 36; price \$25. No. 348-A.

**DAINTY** coral pink dress for street, or any occasion, made with short-waist effect, trimmed with handsome lace in yoke and sleeves and waist and skirt of black satin piping. Size 34. Cost \$36; sell \$18. Never worn. No. 382-A.

## Furniture, Etc.

**BEAUTIFUL** chinese mandarin bed in teak wood, inlaid with mother of pearl and marble panels. Rarely found in America and in good condition. No. 372-A.

**FOR SALE.**—A set of six quaint old high-backed chairs and two chairs in rosewood. \$45 or will sell separately. No. 375-A.

**FINE** mahogany sideboard, seven feet long, three feet ten inches high. Over 100 years old, in perfect condition. Price \$200. No. 384-A.

**FOR SALE.**—Fourposted mahogany bedstead, canopy top, 150 years old, in good condition; price \$150. No. 386-A.

**WANTED.**—Donegal or Austrian hand-tufted rug, size approximately 18 x 20 feet, dark green color. Must be in perfect condition. No. 53-B.

**A LADY** having met with reverses would like to dispose of handsome silver, rare ornaments, antique furniture, etc. No reasonable offers refused. Write for particulars. No. 356-A.

**FOR SALE.**—A few genuine Southern antiques—sideboard, breakfast table, chest of drawers and others. No. 360-A.

## Furniture, Etc.—Cont.

**WANTED.**—Brass or wrought-iron oil lamp, suitable for mission library. No. 51-B.

**BEAUTIFUL** Kurdistan rug 9 x 12 feet, medallion center; cost \$450; will sell for \$250. In perfect condition. May be seen by appointment. No. 338-A.

**FOR SALE.**—Colonial chest of drawers; \$30. Empire bureau; \$50. Colonial sideboard; \$75. All done over. Other pieces. No. 330-A.

## Professional Services, Etc.

**YOUNG** lady of excellent family, cultured, well educated and accustomed to traveling—wishes position as traveling companion or private secretary. Highest references. Salary not motive. No. 85-C.

**EXPERIENCED,** successful teacher would tutor mornings during summer for partial expenses at seashore, mountains or traveling. Or would act as companion to lady. Excellent references. No. 81-C.

**ENGLISH** gentlewoman would care for child at her seashore home, Marthas Vineyard, Mass. Tuition if desired. Most beneficial for nervous children. Exclusive. Experience. New York references. No. 82-C.

**YOUNG MAN,** good family, wishes position; speaks French and English; takes French and English stenography; typist. Experience of 5 years as draughtsman and 4 years as secretary. Best references in Canada. No. 66-C.

**CULTURED** French woman, for many years teacher in a leading ladies' school, desiring to travel abroad. Fully equipped, having chaperoned similar parties for several seasons. Highest references. No. 58-C.

**SITUATION** wanted by single young man of thirty. As companion or private secretary. Cultured, refined and highly educated. Has traveled extensively and has excellent business experience. No. 75-C.

## Professional Services, Etc. CONTINUED

**A CAPABLE** young woman, with teacher's experience and domestic science training, wishes position as secretary or companion. Best references. No. 80-C.

**OPPORTUNITY** for refined lady with social connections to connect with reliable house. Pleasant and remunerative employment. No. 84-C.

**EDUCATED** woman is wanted in West Virginia to take care of two small children, ages four and half years and eighteen months. Must be able to speak French or German. References required. No. 79-C.

## Miscellaneous

**FOR SALE.**—Yorkshire errier puppies. Little beauties, from imported stock. No. 374-A.

**PEARL** and gold bead neck chain. The gold beads are hand carved and exquisitely done; there are about 75 pearls. A cross of larger pearls is attached. Price \$100. No. 378-A.

**LARGE** old Irish linen table cloth with design, "The Last Supper." Used only three times. Valued at \$150. Must be sold; will accept \$75. No. 388-A.

**FOR SALE.**—Handsome silk maltese lace parasol cover. Also ten inch ivory parasol handle heavily carved in chrysanthemums; both new. No. 390-A.

**A YOUNG** lady having \$2,500 to spend for trip abroad for two months would like to make the acquaintance of a lady having equally as much who does not care to travel alone.

**LADY** living alone offers to share her delightful country home near Westport, Conn., and moderate expenses, during summer, or longer, with lady fond of country life. No. 359-A.

**FOR SALE.**—Champion Whilton side saddle. May be seen in New York at Cross Co., Price \$85. No. 361-A.

**HEART** shaped brooch containing 6 fine pearls and 18 white diamonds. Cost \$200; will sell for \$90. Can be seen by appointment. No. 300-A.

**LADY** giving up housekeeping offers English porcelain dinner set. Brown conventional band. Cost about \$100, reasonable offer accepted. Sample and list of pieces on application. No. 329-A.

**RARE** engraving, 23 x 33 in., "House of Washington," showing family on porch at Mount Vernon, \$15. No. 320-A.

**VERY** handsome crocheted bedspread of antique design. Never used. Cost \$200; will take \$100. No. 323-A.

**FOR SALE.**—Willow ware dinner plate 13½ in. and dessert plate 12½ in. Wedgewood pitcher, blue, white, figures, 8 in. No fair price refused. No. 346-A.

**RATES.**—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. The correct remittance should accompany every order, but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S and X."

**REPLIES** to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the upper left-hand corner (for example, No. 372 A, Aug. 1st, 1911). Then enclose this envelope in an outer envelope addressed to us as follows—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

ARTICLES mentioned in the above advertisements are not for inspection at the office of Vogue. Write to the advertiser (as explained above) for full particulars. Enclose no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

**DEPOSIT SYSTEM.**—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at \$5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request. Address all letters to:

Manager "S & X," Vogue, 443 Fourth Ave., New York



# SHOPPERS' AND BUYERS' GUIDE

## Boas, Feathers, etc.

**MME. APHE, PICAUT**  
OSTRICH BOAS AND FEATHERS.  
Repairing, Cleaning and Dyeing.  
38 West 34th Street. New York.

**METHOT** Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

## Bridge Whist

**"RAD-BRIDGE"** CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

**"RAD-BRIDGE"** Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

**"RAD-BRIDGE"** LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

**"RAD-BRIDGE"** sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

**"RAD-BRIDGE"** GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

## Champagnes

**Deutz & Gelderman, Gold Lack.** The Finest vintage champagne imported to this country. The Ritz Company, 4½ East 47th St., N. Y. Sole Agents for U. S.

## China and Glass

**T. F. REYNOLDS, 7 E. 28th St.,** New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

## Chiropody

**Dr. E. N. Cogswell,** Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c, 418 Fifth Ave., N. Y.

## Cleaners and Dyers

**Laces Dyed to Match Gowns**  
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

**REES & REES,** Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 40th Street, New York City.

**LEWANDOS,** America's Greatest Cleaners and Dyer., Boston, Mass., 234 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

**Lewandos-Branches,** Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

**BLANCHISSEUSE de Fin.** Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., N. Y. Tel 2685 Plaza.

New York Paris Newport  
**Knickerbocker Cleaning Co.**  
492 East 31st Street New York  
High class cleaners and dyers.

## Corsets

**MME. ZUGSCHWERT**  
Custom Corsets. All Designs.  
Latest Creations in Lingerie.  
Republic Building, 209 State Street, Chicago.

**MME. S. SCHWARTZ**  
CORSETIERE.  
12 West 39th Street, New York  
Telephone, 4882 Murray Hill.

**MME. BINNER**  
CORSETIERE,  
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance) .....\$40.00  
One year, (payable monthly, in advance, subject to 5% cash discount) .. \$50.00  
Single insertions, (payable in advance, subject to 5% cash discount). \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

## Corsets—Cont.

**MME. ROSE LILLI, Corsetiere.**  
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

**OLMSTEAD CORSET CO.**  
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

**Exclusive Goodwin Corsetieres**  
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

**MISS AHERN**  
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 48th St., New York. Tel. 1939 Bryant.

**LE PAPILLON CORSET CO.**  
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

**BERTHE MAY'S CORSETS**  
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

**WADE CORSETS.** High grade, Exclusive, Satisfying. Not sold in stores. Write for style book and nearest agency. Address Wade Corset Co., 79 E. 130th St., N. Y.

**EXCLUSIVE MODELS**  
in custom corsets, bust confiners and lingerie. Pneu Form Co., 557 Fifth Avenue, New York. Telephone 7620 Bryant.

**E. WATSON,** Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

**MME. M. CUNNINGHAM** Gowns and corsets to order. Also ready to wear corsets. Surgical and athletic corsets to order. Mail orders filled. 14 W. 29th St., N. Y.

**JUNOFORM BUST FORMS**  
are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 269 S. 4th St., Philadelphia, Pa.

## Dancing

**PRIVATE CLASSES for LADIES,** gentlemen and children in body-building and hygiene. Louis H. Chalif, Grad. Imp. Ballet School of Russia. 7 West 42d St., New York.

## Decorating and Furnishing

**Mrs. George L. McElroy,** 158 Madison Ave., N. Y. Originality in decorating. Smart effects obtained in houses, apartments or business places. Consultation invited. Tel. 1796 Mad. Sq.

**Furniture, Wall Coverings, Boudoir** accessories purchased on commission. Sketches and samples submitted. Working plans for remodeling. Mrs. Geo. L. McElroy, 158 Mad. Ave.

## Embroiderers

**AIKEN & CO.,** 1 E. 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

## Employment Agencies

**MISS G. H. WHITE** Agency, 624 Madison Ave., N. Y. 6089 Plaza. First Class Domestic Help. References Guaranteed. Hours, 10-4; Saturdays, 10-12.

## Face Chamois

**Pink Complexion Face Chamois** is pink in color. The best for the face; soft, absorbent. Packed in sanitary sealed envelopes. Look for name on envelope.

**Pink Complexion Face Chamois** at 10c, 15c and 25c, are on sale at department and drug stores, or direct from Lasker & Bernstein, William St., New York.

## Furriers

**FURS REMODELED,** Repaired and redyed. New orders taken now. Summer Prices. Fall styles ready. A. H. Green & Son, 25 W. 23d St., near Fifth Ave. (Tel. 1162 Gramercy), N. Y.

## Gowns and Waists

**MRS. M. BUSSE,** Evening, street and strictly tailor made gowns, imported and original designs. Greatly reduced prices. Open all summer, 766 Madison Avenue, N. Y., near 66th.

**MANIE GUION THOMPSON,** 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

**MME. ELISE from PARIS.**  
Summer dresses, lingerie and evening gowns a specialty. Moderate prices. 112 East 29th St., New York. Tel. 4094 Madison.

**GEO. ELLIS, Ladies' Tailor;** makes smart, plain, and fancy, perfect fitting suits, from \$45 up. Mail orders solicited. 44 West 36th St., New York.

**A. LUST, Ladies' Tailor.**  
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

**TAILOR GOWNS** Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from \$65. Tel. 158 Madison Sq.

**Jean Michel and Louise Michel**  
Gowns for all Occasions.  
Exclusive Styles—Perfect Fitting.  
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

**THE MENDING SHOP.** Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. R. Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison.

**MME. ELISE. Tailor Made Suits**  
made to measure, \$35 up. Also gowns, tub suits \$15 up. Corsets, lingerie, negligees, millinery. 561 Fifth Ave., S. E. cor. 46th St., N. Y.

**HELLESOE STREIT CO.**  
Tailored waists to order in madras, linen, flannel and silk. Original designs.  
184 Michigan Avenue, Chicago, Ill.

**Mrs. Wilson's Mending Shop**  
Mrs. Wilson, formerly with Mrs. Osborn Co. Blouses, Evening and Tailor Made Gowns. Gowns remodeled. 26 E. 28th St., N. Y. Phone 4563 Mad.

**THE GREEN SHOP.** All imported models in Foulards, Linens and Marquisettes are reduced to half price. 56 W. 45th St., N. Y. Tel. 4532 Bryant.

**CHARLOTTE Street Dresses**  
and Evening Gowns. We make a specialty of separate waists for large women. 4 West 33rd St., N. Y. Tel. 5025 Madison.

**GOODMAN.** Shirt waists, tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

**SPECIALTY** Ladies' and Misses' smart models in dimity and gingham dresses for morning wear. Exclusive styles. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Mad.

**Mme. Renfrew Wood.** Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

**De Rohan French Models,** Sample Gowns, Summer silks, lingerie below importation prices. Imported hats, corsets. Mail orders solicited. 135 W. 48th St., N. Y. Tel., 4404 Bryant.

## Hair Goods and Hair Dressing

**VIROLL,** 500 Fifth Ave., N. Y. Manicuring. Special facilities for Massage. Reclining chairs for shampooing. Specialties; hair goods and egg shampoo. Hours 9-5. Tel. 7520 Bryant.

**Milshaw Hair Grower,** a tonic recommended for dandruff and thin hair. Discovered and manufactured by Jules Ferond, Fort Lee, N. J. Tel. 42J, Fort Lee.

## Lace and Embroidery

**MRS. RAYMOND BELL,**  
Specialty Lace Shop. Announces her removal to her new store, 1 E. 45th St., N. Y. Tel. 2449 Madison Sq.

**Sara Hadley,** 9 E. 35th St., N. Y. Antique and Modern Laces, Veils, Shawls, Flouncings, Scarfs, Neckwear and Complete Table Linen. Lace for trousseau a specialty.

## Lace and Embroidery—Ctd.

**Infants Lace Bonnets** in Limerick and Irish Crochet Laces, each piece made by a prize worker. Will send for inspection. The Irish Linen Co., Davenport, Iowa.

## Massage

**Dr. J. T. Whelan-M. S. Wilson,** chiropractist, electro-vibratory, facial massage, manicuring, hairdressing. Also Alveta Toilet preparations. 347 Fifth Ave., N. Y. Tel. 6192 Mad. Sq.

## Millinery

**HOYT, MILLINERY**  
Importer of Fine Millinery.  
Correct Style for Tourists.  
St. Paul, Minn. 4th and St. Peter Sts.

**VISITING MILLINER**  
Remodeling a specialty. Up-to-date Trimming. Millinery taught. Prompt attention. Dare, 41 E. 28th St., N. Y.

**Milliner, Artistic,** go out or take work home. Moderate. Feathers and boas made, dyed and cleaned and curled. Lillian Morris, 534 W. 124th St., N. Y. Tel. 3763 Morn.

**TURNEY,** Milliners and Importers, 9 East 35th St., near 5th Ave., N. Y. Tel. 7199 Mad. Becoming Hats, Toques and Bonnets from \$10 up. Auto Turbans from \$5 up.

## Miscellaneous

**WEDDING VEILS—**  
and Wreaths to order from \$10 to \$25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St., N. Y. With Quiller.

**"SURPRISE"** Steamer Baskets, Filled with fruits and little "surprises." Attractively wrapped—a delightful gift for the traveler. \$5 to \$25. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

**ELIZABETH LEE,** specialist Shopping, Dress, Home. Reference—eight years' experience as fashion expert and adviser Woman's Section Even. Tele. Booklet "V" Free. 110 W. 34 St., N.Y.

## Mourning Millinery

**HENESEY, MOURNING HATS**  
Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Telephone 937-38th.

## Rooms, Ap'ts, Etc.

**THE ADRIENNE,** 319-321 W. 57th St., N. Y. Comfortable rooms, private baths, good table. Transients accommodated. Southern patronage solicited. Apply Miss Proudfoot.

**THE CONNEAUT** 371 Central Park West, N.Y. Rooms and board. Beautiful summer location. Dining room on top floor. Elevator service. Summer rates. Mrs. A. K. Dick.

## Selling Agent

**SPECIALISM.** My specialty of selling for women with over-stocked wardrobes. Slightly worn gowns only. Address all communications to Florence E. Burleigh, Canaan, New Hampshire.

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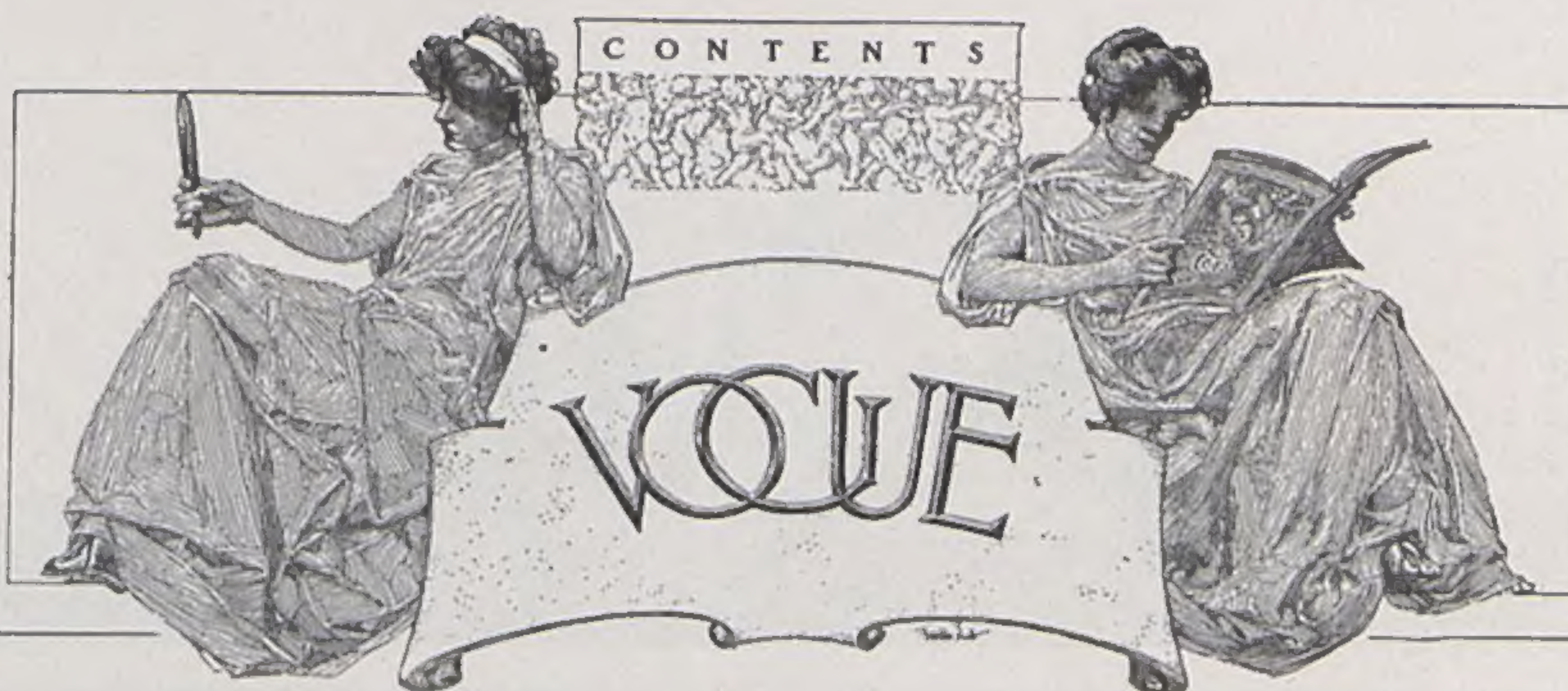


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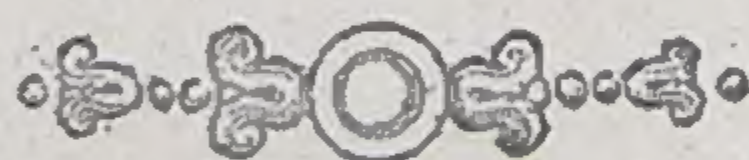


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WHOLE NO. 932

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MRS. OAKLEIGH THORNE—Page Photograph	8
MURMURINGS OF THE AUTUMN MODES IN THE SUMMER FASH-	
ION WINDS OF Paris—Illustrated	9-12
THE REFLECTIONS OF MRS. JIM	13
BE YE ALSO FAITHFUL—Editorial	14
FIVE PAGES OF PHOTOGRAPHS OF THE CORONATION	15-17-18-19-20
AT THE CROWNING OF THE KING	16
AS SEEN BY HIM—Illustrated	21
THE EVOLUTION OF THE AMERICAN SPORTSWOMAN—Illustrated	22-23
TWO PAGES OF PHOTOGRAPHS OF THE GOWNS SEEN AT THE	
GRAND PRIX DE PARIS	24-25
THE SEASIDE RESORTS OF ENGLAND—Illustrated	26-28
THORNDALE, THE COUNTRY PLACE OF MR. OAKLEIGH THORNE—	
Page of Photographs	29
PAGE ILLUSTRATION OF AN EVENING GOWN	30
SMART FASHIONS FOR LIMITED INCOMES—Illustrated	31-32
PAGE OF PHOTOGRAPHS OF PAUL POIRET'S GOWNS	33
WHAT SHE WEARS—Illustrated	34-35
THE FIRST MODES IN FALL HATS—Page of Photographs	36
PAGE ILLUSTRATION OF MIDSUMMER FROCKS	37

SEEN IN THE SHOPS—Illustrated	38-39
PAGE ILLUSTRATION OF GOWNS	40
PAGE ILLUSTRATION OF THE LATEST FRENCH MODELS	41
CREATIVE COÖRDINATION IN STAGE WORK—Illustrated	42-43
THE REAL PLAY DAYS OF SOME WELL KNOWN STAGE FOLK—	
Page of Photographs	44
WHAT THEY READ	45
PAGE ILLUSTRATION OF GOWNS	46
PAGE ILLUSTRATION OF GOWNS	47
PAGE ILLUSTRATION OF GOWNS	48
PAGE ILLUSTRATION OF GOWNS	49
WHISPERS TO THE GIRL WITH NOTHING A YEAR—Illustrated	50
PAGE ILLUSTRATION OF MODELS FROM FRANCIS AND PAQUIN	51
PAGE ILLUSTRATION OF TAILOR MADES	52
DESCRIPTIONS OF FASHIONS	53
VOGUE PATTERN DEPARTMENT	54
ART—Illustrated	56-58
SOCIETY	60-62
NOBLESSE OBLIGE	64
SEEN IN THE PHILADELPHIA SHOPS	66
ON HER DRESSING TABLE	68



## The Next VOGUE

THE next VOGUE, appearing August 10th, will contain many things to interest the woman who is preparing her children's Fall and Winter wardrobes.

Straight from Paris comes a letter describing the wonderfully smart and engaging costumes worn nowadays by la petite Parisienne—while our New York children's tailors and outfitters are by no means behind hand with their suggestions. Fashions for children will accordingly take a prominent place in "Seen in the Shops" in the next VOGUE.

A woman who has made a specialty of entertainments for young people contributes to the next VOGUE an article on children's parties, including a number of new games and

some timely hints on the delicate question of refreshments.

Wise heads among the grown-ups know that even now fashions are fast taking their Autumn form. New idea after new idea floats out from Paris on the midsummer fashion wave. Read the next VOGUE and you will form a surprisingly accurate idea of what women of fashion will be wearing, two, three, or even six months hence.

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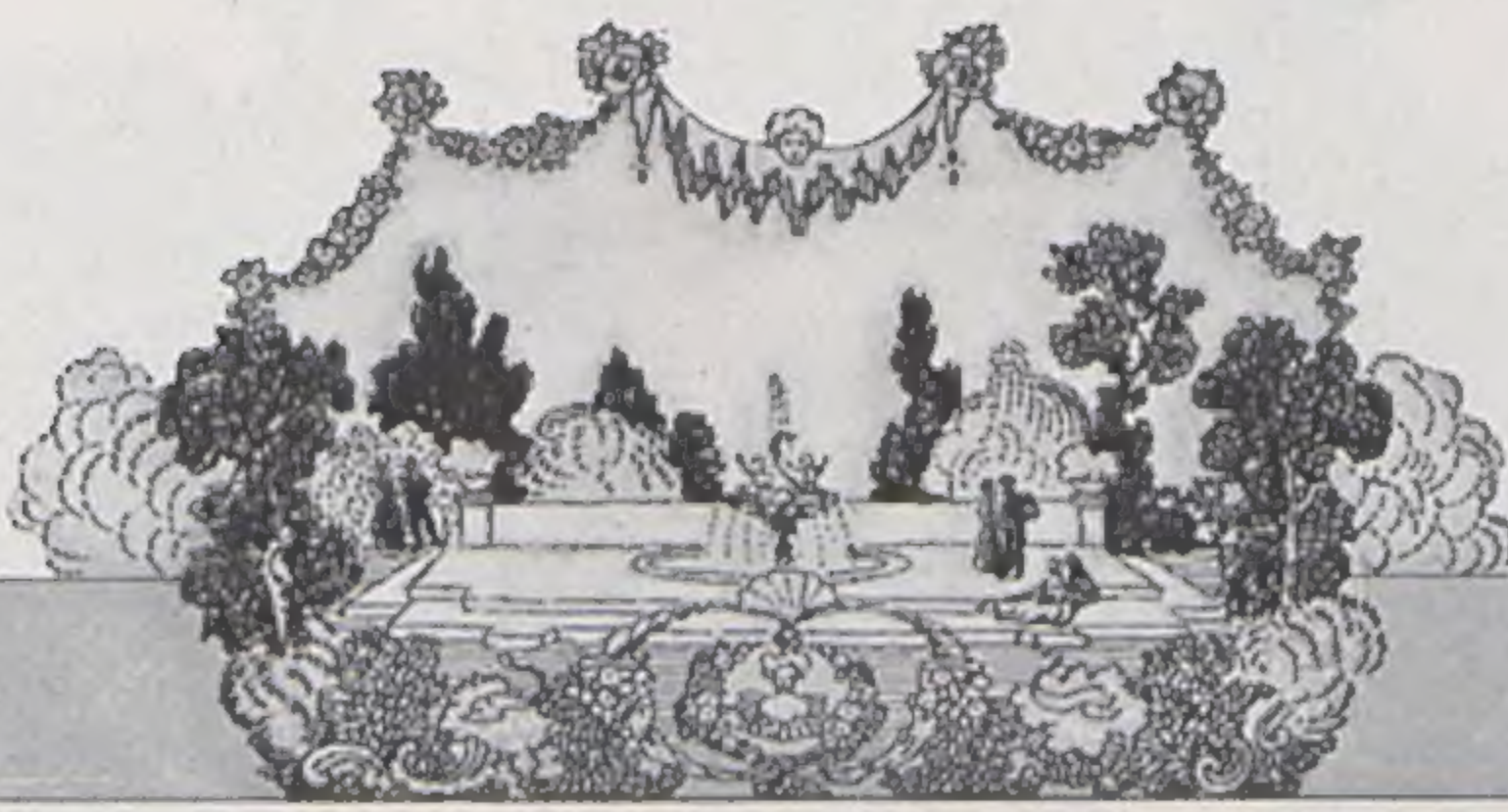
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*Mrs. Thorne is the charming mistress of Thorndale, the estate shown in the pictures on page 29*



# V O G U E

## MURMURINGS *of the* AUTUMN MODES *in the* SUMMER FASHION WINDS *of* PARIS

Distinctive Toilettes Launched at Midsummer  
Functions Show the Little New Touches  
That Creep into the Modes at This Season

**L**ONG promised, impatiently awaited, the new play, "*Le Martyre de Saint Sébastien*," of M. Gabriele d'Annunzio, combined with the truly remarkable music of M. Claude Debussy, though proving a dismal failure, is, nevertheless, a drama of noble beauty, with magnificent framing and costumes. Heretofore a dancer, Mlle. Ida Rubenstein, who, as *Saint Sébastien*, made her début as a tragedienne in this play was strangely and fascinatingly beautiful, whether clothed in golden Roman armor, or draped in a black mantle starred with gold. Unlike the majority of the plays produced in Paris, the gowning on the stage (that of the Roman Emperor Diocletian) held out no hope of inspiration in the composition of new toilettes. But this lack

was made up in the audience, where on that wonderful night the beauties of *tout Paris* were gathered in a veritable riot of splendor and elegance, rather than of beauty and grace.

THE GOWNING A RIOT OF ELEGANCE AND ECCENTRICITY

The extremes of all the extreme modes presented during the last year were there. The queens of the operatic and theatrical world and the professional beauties joined in a madness of vagaries that I have never seen surpassed in this city of eccentricities. While scarcely a bare shoulder was exhibited, unlined corsets were made of materials so diaphanous that all the lines of the figure could be clearly traced above the corset, which for evening wear rises but three inches above the belt



The collarless gown has brought out a new accessory in the ruffled neck frill of mousseline, an indication that the low neck is losing caste

The latest creation of Martial et Armand, showing a new use of lace flounces and the smartest thing in parasols—oblong in shape



The new short coats of silk trimmed about the edges with thick fringe are now the rage in Paris; they are worn with silk, lace or lingerie skirts





A late summer model by Reboux that is amusingly suggestive of a fountain. The crown is all of flowers and leaves

line, while below it reaches nearly to the knees. In all cases the skirts, either when short enough to show the ankles above the pretty shoes or laced *cothurnes*, were attended by a short train, often scarcely more than a wide sash, hanging loose from the belt, or from the shoulders, after the manner of a court train. The stuffs composing them were luminous in shining gold and silver, exquisite embroideries, and faintly tinted flowers, veiled by transparencies of tulle and lace. Half the leg was shown through split sides, or front breadths cut into a deep curve, or was more coquettishly revealed in glimpses through a lace flounce.

#### HEAD-DRESSES RANGE FROM THE CLASSIC TO THE BARBARIC

The head-dressing was also extreme. Of the Grecian or Roman order generally, with clusters of short curls shading the temples, the ornamentation varied widely in character—from the heavily jeweled Byzantine modes and the delicate grace of the eighteenth century, to the wisp of tulle, jewel-pinned, of to-day. On a blonde head a band of black velvet, embroidered in eighteenth-century *marcassite*, supported at one side a tall white *aigrette*. Strings of pearls were wound around smoothly arranged, shining black folds of hair, or a jeweled golden band held a wide-plaited fan of stiffened tulle. Red roses bound a curl back of the ears, and half-wreaths of tiny pink roses crossed the hair above the forehead. Mlle. Cécile Sorel was there that night, attended in her *loge* by red-ribboned men—men high in affairs, in literature, and in art. She was very beautiful in thin, misty gray with flashing jewels half veiled, and her bright chestnut hair smoothly banded; and, as always, no one was more generous in applause.

#### CHARITY THE FASHION IN PARIS

French society is much given to charity, and its pretty women never disport themselves more gracefully than at the smart functions given for this cause. Bridge, the Tziganes Orchestra, and an extensive refreshment buffet were the lures selected to draw out money in aid of a branch of the Red Cross Society one recent afternoon, and the affair, which proved one of the successes of the season, was arranged by an equal number of French and American women.

#### AN ADORABLE POKE BONNET BY ALPHONSINE

Two women, fortunate winners of prizes, wore the costumes shown in the drawing on this page. The quaint poke bonnet on the left-hand figure, the latest effort of Alphonsine, is an adorable thing of shirred white Malines. The brim, where it turns up in the back, and points sharply in front above the forehead, showing the hair, is faced with black velvet; and the waving *aigrette* at the back is also black. To tie under the chin in a big bow, as in the drawing, or to wind about the throat at will, are long, wide strings of white Malines. The gown it so smartly tops is of white cotton *crêpe* embroidered with white cotton in a raised Persian design. Heavy Venetian lace trims the short sleeves above an undercuff of white Valenciennes lace. Like her gown, the parasol, of white *crêpe*, is trimmed with mercerized white cotton fringe.



A tall poke of shirred Malines with waving *aigrette*, and tied in wide strings under the chin, represents Alphonsine's latest effort. In the other extreme of the mode is the immensely wide hat that tops a Pompadour costume with bib drapery

#### A POMPADOUR COSTUME AND A FETCHING GOWN OF SHADED TAFFETA

The right-hand figure wears a costume of Pompadour design and coloring in an overdress of silk voile, hung over a *fourreau* of pale shell-pink silk. Above the bib-like finish of the overdress, the corsage and sleeves are of the unveiled silk, the V-shaped neck frames a lace guimpe, and there are prettily shaped undersleeves of the same lace. Saxe-blue silk bands the underskirt below the edge of the overdress; her parasol is of blue silk, and her immensely wide-brimmed hat of pale blue straw is trimmed with big, shaded pink roses.

An American woman who has lived so long in Paris that she is more Parisian than a veritable Parisienne wore a fetching gown of changeable rose and mauve taffeta. The skirt, dragging a little and slightly full at the waist, opened at one side over a wide panel of white English embroidery wrought in mauve color, through which a lining of rose-

colored *mousseline de soie* shone sweetly. A little basqued corsage of this embroidery, round-necked and sleeveless, was belted with black velvet, and white *mousseline de soie* furnished the half-long chemise sleeves and guimpe. Her cone-shaped hat of fine white straw turned up a narrow black velvet-faced brim, and a towering spray of white muslin roses trimmed it. The large ones formed the base, the size diminishing as they rose, and the top ended in tiny roses and faintly defined leaves and buds.

#### SMART LITTLE SILK SHORT COATS, BELTED AND FRINGED

In this assembly, that called out some of the smartest gowns of the summer, I noted several of the new short, belted, silk coats that are worn with skirts of lace, *crêpe* or lingerie stuffs. They were charmingly trimmed on their edges with tiny silk puffings, narrow silk frills, or with a thick, soft silk fringe about two inches wide. Across the white chemisette in the open front the belt passed prettily, to tie or clasp at one side or in the middle of the back. A wide, flat collar, trimmed to harmonize, usually finishes the neck of such coats, over which turns a smaller one of white lace, plain white linen or embroidered batiste. The preferred sleeve is the elbow-length chemise sleeve, trimmed to match the edges.

A yellow-haired woman wore one of these little coats, differing somewhat in shape from the one just described, of green and pink changable taffeta. Fastened once on the bust, below wide-pointed revers of embroidered batiste, and unbelted, it rounded directly to the back, dropping in a rounded point to the line of the hip. The short, thick fringe trimmed the edge, the wide collar, and the short, open sleeves; and a much wider fringe, plain green in color, finished the hem of an overskirt of the same silk. This opened in front over a sheath of white linen, heavily embroidered in an open and raised flower design. Below the fringe a few inches of this underskirt showed all around. The Reboux hat of the first drawing on this page, trimmed with lemon-yellow flowers and green leaves, topped this pretty gown. Is it not



A youthful Lewis model of fine white straw faced with royal blue velvet and trimmed with an immense bow of white mull





One of Drecoll's little frocks with an effective chain stitching in embroidery. The hat combines the two distinctive phases of the millinery mode—the very broad and the very tall



Fetching frocks of taffeta are high in fashion's favor. This simple one-piece model shows a new skirt treatment; the back is a separate piece turned up in a graduated revers



Of striped soutane, with a sash of satin, this straight little dress is the newest French fancy for tennis. Buttons set in a row at a high waist-line and encircling the arms are extremely decorative

amusingly suggestive of a fountain spouting thickly from a shallow, round basin?

#### AN HONOR WON BY AN AMERICAN WOMAN

The many friends of Miss Grace Lee Hess, an American woman who has spent many years in Paris engaged in educational work and performing the function of a hostess to young English and American girls whose parents desire for them the benefit of a foreign finish to their home training, are heartily congratulating her on the quite unsought, but highly appreciated, honor recently bestowed upon her by the French government—that of the decoration of the "Palme Académiques" for services rendered in the propagation of the French language. I believe that this decoration has only been accorded to three American women before. The silver emblem was presented to the laureate by the Minister of Education, a somewhat unusual honor.

With a group of young invited guests a few days ago I saw Miss Hess taking tea in the pleasant, walled garden of the Lyceum Club. Her tall, stately figure gowned in thin, taupe-gray stuff, with transparent corsage and sleeves, old silver jewelry, and long gloves of palest gray suède, was charmingly topped by a wide-brimmed hat of white tagal, trimmed with great wired loops of white muslin. A sweet-faced young woman in her party wore the Lewis hat of the lower drawing on page 10, which was of fine white straw, the under side of the brim faced with royal blue velvet,

and was trimmed with a wide, many-looped bow of white mull.

#### HINTS OF THE AUTUMN MODES

The Auteuil steeplechase brought out any number of those smart little straws of mid-summer that show the set of the wind of the autumn mode. On that day Martial et Armand launched the lovely gown in the middle sketch on page 9. Of black chiffon, wonderfully embroidered in a design of white velvet grapes



A simple new coiffure puffed softly over the ears

and lacey leaves on its apron tunic and at the foot, it shows a new overskirt effect of draped flouncing. The flounce outlines the tunic narrowly at the front and widens as it rises in the back. The bodice is almost entirely veiled with a fichu of the lace. The last note of chic is centered in the one perfect yellow rose with its glossy leaves that is caught at the point of the fichu.

Very new is the parasol designed to accompany this toilette. Oblong in shape, it is of white silk veiled with black chiffon embroidered in the same design of grapes and leaves. The stick is of white ivory with the tip and handle of black velvet.

#### ONE OF DRECOLL'S NEW SIMPLICITIES

Drecoll has just designed a simple little gown of black India silk that shows an odd little corselet embroidered all over in blue chain stitching. A band of the same embroidery runs part way up each side of the skirt and shapes the sleeve trimming. A guimpe of plaited white net fills a deep square, cut in front of the corsage, with a high stock and wide, plaited frill of the same material; and net frills finish the short sleeves. The hat oddly combines the two new movements in millinery—it has a great flaring brim supporting a high peak of down-falling ribbon loops. See upper left illustration on this page.

#### WHAT PARIS DESIGNS FOR THE TENNIS COURT

A Parisian conception of a tennis frock is seen in the upper right-hand sketch above.





Quite a thing apart is the train of milady's toilette; the gown itself may touch the ground or be short enough to show the ankle

It is of striped yellow and white soutane sashed with navy blue satin. The cuffs and collar are of yellow linen with a notched over-collar of batiste simply embroidered. Oddly decorative is the row of buttons covered with the striped linen that encircles the waist. The sleeves are encircled at the same height by a similar row. Each button is covered in such a manner as to bring a vertical stripe of the linen in the center. Set between the horizontal stripes the effect is pleasing.

#### TAFFETA FROCK CUT ON NEW LINES

A charming little model for a white taffeta is pictured in the middle sketch on page 11. It is buttoned down the front with white pearl buttons, and the smart collar and cuffs are of white batiste. The hat is of white felt with a crown of white aigrettes. Smart black silk bows ornament her white buckskin shoes.

#### A NOTABLE GARDEN PARTY

Rarely does Paris weather smile so kindly on an out-of-door fête as on the afternoon of the garden party given by the Russian Ambassador and Madame Iswolsky in the charming salons and gardens of the Russian Embassy. Music, the first offering for the entertainment of their guests, was given in the great salons—divine music by *le Maître Sainte-Saëns* himself, and singing by the Russian artistes Mmes. Litvinne and Lipkowsky, M. Chiliapine, and the two great tenors Smirnoff and Altchevski, of the Imperial Russian Opera. The remainder of the entertainment was transferred to the garden, where under the trees, among blue hortensias, transforming it for the occasion, had been erected a charming little "théâtre de verdure," and here, while the adorable music continued,

Russian dances were given, *en costume*, by dancers from the famous Russian ballet.

From the beginning of this fête (marked by conspicuous elegance even in this city of elegance, where such affairs are so often and so well done), when programs illustrated by masters were distributed to the guests, up to the end of the performance, when the host and hostess gave to each artiste a magnificent bouquet of red and white roses and bluets (the Russian colors, as well as those of France), the arrangements were perfection.

#### A MÉLANGE OF NATIONALITIES AND OF COSTUMES

In this large gathering of Russian and French *mondaines*, including several royalties, I noted a sprinkling of fashion-



A smart blouse of cotton voile effectively embroidered in blue and white

able American and English women; and as interesting as the medley of nationalities was the *mélange* of gowning, nearly all expressing the individuality of the wearer; for, while devoted to *les modes*, as are all fashionable women, the Russian and the French *mondaines* know nothing of a "model" gown.

#### TOILETTES PATTERNED AFTER ALL PERIODS

Naturally on such a day, white toilettes were in the majority. How pretty they were, how picturesque, with the garden background of trees, flowers, and grassy lawn, but in their infinite variety of shape, color and material, how difficult to describe! There were skirts made scant and close fitting, with Directoire tops; and skirts gathered to a round waist-line, with "baby" bodices and short, frilled sleeves. There were skirts that dragged a narrow train, skirts so short that slender ankles were glimpsed, and flounced skirts finished with a three-seamed corsage, half covered with a Marie Antoinette fichu of

daintily frilled white mull or filmy lace, folded sedately over the bust. Sleeves were long or short; full-plaited jabots, lace frilled, gushed in a thick mass from the open front of a coat; and flat, plaited rabats formed a slender line of whiteness from throat to belt.

Inch-wide belts of shining black varnished leather shone on costumes of soft silk and crêpe and—delightful incongruity—on linen costumes there were belts and fringed sashes of softest silk and satin and softer crêpe. Separate silk and lace coats seen that day hung narrow, long tails, cut off square at the ends, with short, square fronts turning immense Directoire revers. Others rounded from the bust like a bird's wing, ending in a point half-way to the hem of the skirt at the back. The edges were trimmed in nineteenth-century fashion, as described before. Here, too, were Roman and Grecian tunics, long and short; some of fine lace and other transparencies, enriched with wondrous bead embroideries mingled—with infinite art—with motifs of other lace and insets of pretty, daintily tinted old *toile de Jouy*; and some of flower designs embroidered in natural colors on white silk voiles, sheer as cobwebs.

#### THIS A SEASON OF LACE ADORNMENT

This is a season of lace adornment, and it is wonderfully combined with open and raised embroidery to form deep borders on skirts of fine and heavy white linen. On such a gown, worn by a slender woman adorable in her childlike fairness, the lace shaped the upper part of the corsage and sleeves. It was worn with a low, sleeveless tunic of taupe gray *mousseline de soie* embroidered dully in tarnished silver and fringed with taupe silk, a

(Continued on page 50)



Very original is this effective chiffon and lace drapery that veils the back of the gown and falls over the train of the satin gown



# The REFLECTIONS of MRS. JIM

## French Vivacity the Antithesis of Our National Expression—Worth in High Favor for Evening Gowns—A Queenly Fad for Dainty Footgear



**M**ONDAY.—Verily, how time, the subtle thief, filches from the woof of days the many happy hours spent in this city of delight. Everything is in a sweet, mischievous conspiracy to consume the moments: the theatres, the *Revue*s, the shops, the restaurants, the streets themselves, are a never-ending panorama of life—occupied, energetic, cheerful. How often does one see a bored look on a French face? Almost never. And I am bound to say that it is our national expression!

Never before have I seen Paris so entrancing. Possibly that mysterious arbiter of fate, the weather god, has something to do with it, for evidently he has decreed "Let there be sunshine." Day after day of perfect beauty flies by on butterfly wings.

### WORTH THE DESIGNER FOR EVENING GOWNS

American Paris dines and lunches daily at the Ritz, shops madly, and is fitted exhaustively. Worth is in high favor for evening gowns, Drecoll, Callot, Cheruit, and many others for the rest of my lady's wardrobe.

Tea then at the Ritz, or flying in the motor to Armenonville, Pré Catelan, or the many little restaurants budding gaily in the Bois, and dinner at the Ritz again. It is really astonishing how Americans center about this one hotel, and then off to the play and supper afterwards in one of the myriad supper places.

French Paris—that is to say, the real French people—lunch and dine in their homes, not in restaurants. Tea they do take outside, but tea is not the real drink for the Frenchwoman, as I have noted before. She makes bad tea and drinks it without enthusiasm. Her best-liked afternoon drink is chocolate or *café frappé*, with many *bouillons* and little *gateaux*. At her afternoon receptions she has the most wonderful fruit piled high on the table and

buffets—cherries and strawberries that are large, round, luscious and tempting.

Many *fêtes-de-Charité* are here. (Charity begins at home, and why, pray, should it cross the Atlantic and follow me to Paris!) Yesterday, at the Duchesse de Camasbras's beautiful hotel in the Faubourg St. Honoré, was I not inveigled into spending a thousand francs for old laces and some sofa pillows of irresistible temptation? All laces and lingerie and foolish *frou-frou* things ever find my Achillean weakness.

### ENTRANCING FRENCH LINGERIE WITH TINY BLACK VELVET BOWS

On the Rue Castiglione I saw many wonderful things in lingerie, creamy, soft and clinging, run through with tiny black velvet ribbon tied here and there in bewitching little bows of an odd and pleasing *nouveauté* that struck my wayward fancy. Martial et Armand have lingerie of distracting prettiness and blouses and fichus and chemisettes—not cheap; oh dear, no! Never that on the Rue de la Paix!—but methinks such fair things should ever be worth a pretty penny.

The gowns without exception are all short. Once in a blue moon one sees a train. At Mme. de S's handsome hotel, where she gave a garden party last week, all the chiffon, lace, lingerie and silk gowns were very short, very pretty and very original.

The beautiful old gardens were filled with vivacious, charming people, and an excellent buffet was served. Orangeade, *café glacé*, tea, claret and champagne cup, sandwiches of all kinds, and ices and fruits, tempted one in luscious profusion.

The whole garden seemed bursting with fruits and roses—roses everywhere. Mme. de S. received in a gown of black chantilly lace, tunic-draped over white satin, with white satin sleeves, a round-cut neck of white chiffon, and a broad sash of *ciel* blue satin—a Drecoll model, I believe. These colored sashes are seen everywhere.

### THE PARISIENNE MORE SUBTLE IN HER GOWNING THAN THE DECOLLETÉ AMERICAN

In the evenings I notice that only the American woman is very décolleté, the Frenchwoman's gown being cut modestly fore and aft. The American V reaching to the waist-line in the back, as exploited in our Metropolitan Opera House, is never seen in good French society. The *Parisienne* is not nearly so obvious as her American sister; more subtlety, more discretion, more grace and tact does she use in arriving at results.

Picturesque Mme. de M. arrived in a marvelous arrangement of sky-blue chiffon, black lace and black satin. Satin as to the underneath, blue chiffon over that and on top the black lace—truly wonderful, French and most attractive. An entrancing fluffy jabot of creamy lace fell from the left side of the collar to the wide sash of blue satin. Jabots, I see, are immensely popular, and may be bought from two francs at the Galeries Lafayette up to five or six hundred francs or more on the Rue de la Paix—then, of course, *de la vraie, bien entendu!*

I forgot to add that with this ingenious gown was worn a large pink rose at the belt—the flower perfumed with the scent whereof it should breathe. At the Louvre the *vendeuse* will carefully scent each artificial flower with its own proper perfume—an entirely and

uniquely French custom and revealing their daintiness in little things. Almost every gown has a flower as a garniture—a pretty idea, this. Methinks a pretty woman should always wear a rose.

**Wednesday.**—To-night, at the Théâtre de Vaudeville, I was much delighted with the "Sang Viennois." The Viennese Opera Company is very fine; and how charming; how temperamental, was Louise Kartousch! How gay, how glad, how mad she was; and how much *esprit* and *élan* and good red blood ran through her delightful rendering of the part of "Peppi"! Many big, shining medals to Johann Strauss for his wild, strange, passionate strains of sweetest music.

In a *loge* opposite me sat the Duchesse de M., all radiant in the whitest of satins, many jewels on her fair breast and throat and in her cloudy hair, evidently gowned for a ball later on. Her duke has departed for southernmost Africa, but she, unlike Penelope of old, sits not spinning and awaiting patiently the return of her Ulysses. My eyes found pleasure and delight in a fair unknown in the same *loge*, clad all in spring-like green—tulle or illusion the shimmery stuff looked to be, and a girdle of soft white satin and some lovely lace trimmed the corsage. The golden hair of this fair Amaryllis was worn *en coiffure Psyche* and wound with a string of pearls.

**Saturday.**—Helena, wan-eyed and weary from too much Coronation, came over the water from Calais to Dover to join me here. She recounted the kingly magnificence of the spectacle—the "grandeur that was Greece's and the glory that was Rome's" paling into historic insignificance beside the vividness of her glowing, Turner-like description. Methinks, when all the countries—pink, yellow, and many colored—on the map shall have become republics, and the customs of courts are obsolete, how much missed will be that pomp and ceremony of events, that picturesque elaboration of living, which makes even details vivid and interesting. Perish the thought profane of republics. (And this from a good American citizen!)

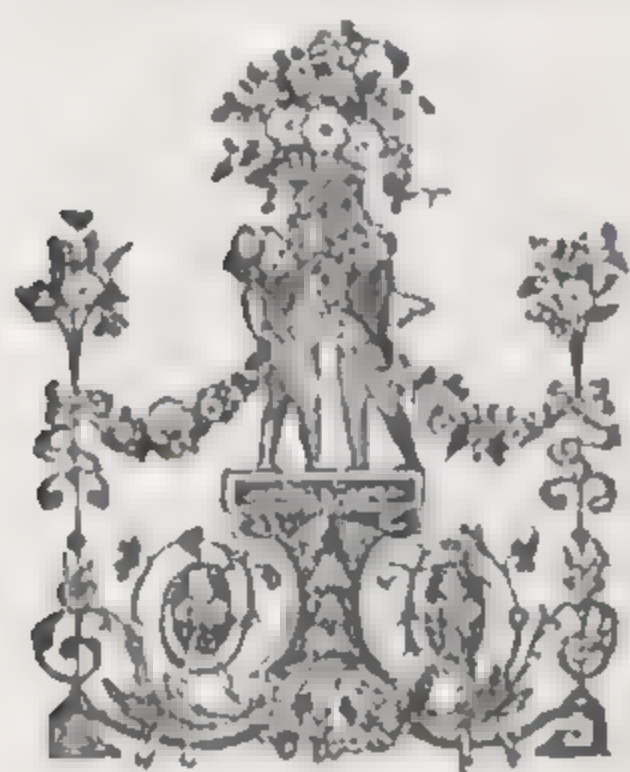
Helena tells me that Alexandra has fifty wigs wherewith to grace her queenly head on occasions of festivities, and thousands of pairs of shoes, each with a little sachet tucked away in the toe for the sweet sake of daintiness. Not for nothing was Alexandra for many years consort of bonny King Edward!

This afternoon all the *beau monde* was at polo—no Americans, but such pretty Frenchwomen. Dainty Comtesse de Y. brought her adorable little daughter, a child of six whose great beauty bids fair to rival the historic beauties who have made France famous. This really heavenly child was beautifully dressed in palest blue, very finely embroidered—a little three-flounce frock, very short, with a round white straw chapeau having a garland of mixed flowers, and two long, black velvet ribbons falling down from the hat to the edge of the little frock.

### OUT OF THE MOUTHS OF BABES

The cunning child came over to my table, attracted irresistibly by Mouffon, who was clad all in best array—a very large and very brilliant blue satin bow. I asked her whether she liked best to play or did she want to grow up and be a big lady like Mama. She replied—"Quand on est jeune on s'amuse plus; mais quand on est vieille, on a plus de bijoux!" The wisdom, the worldly understanding of this. Verily, "when one is young one has more pleasure, but when one is old one has more jewelry!"





## BE YE ALSO FAITHFUL!



**T**HE complacency of the American has been severely jolted in the last few years by attacks of people characterized by the easy-going as "the gadflies of reform," who have been charging him, in spite of all his accomplishments, with criminal negligence. So strenuous have been the apostles of adequacy of performance that they have created a considerable stir, and "Efficiency" has become a popular slogan that bids fair to bring about radical changes in many lines of human activities.

**W**ELL taken by the reformers is the point as to the American's excessive optimism—that misplaced optimism which leads him largely to trust to luck for a proper solution of his own and his country's problems. Too much emphasis cannot be placed upon the vital necessity that exists of adequate preparation for, and performance of, the duties that devolve upon citizens of this country, in their relations to the community as well as in their private capacity. It has been proved that slipshod methods of carrying on public affairs actually invite speculation and shirking on the part of the officials charged with administration. Unfaithfulness of stewardship also results in hardship—and even death—from such evils as impure milk and food supplies, disease-breeding streets, etc., in the communities which tolerate defective methods of carrying on the public business. In no domain is the crusade for efficiency performing more telling service than in regard to what has heretofore been glorified by the American, in season and out of season, as our system of public education. Tested by efficiency of results, the systems are found to be so sadly wanting that efforts at radical reform are the order of the day.

**B**UT, while admitting efficiency to be more than desirable, it must be conceded that this one qualification cannot be depended upon as the sole chart by which to regulate even public affairs. To a degree realized by but few, outside of students of sociology, the civilization of our times is largely based upon fidelity. To use an illustration, bankbills are not negotiable in specie to their face value the world over, but are merely promises to pay that depend for their validity upon the good faith of the bank issuing them, or that of the federal government, according as they are banknotes or silver certificates. It is faith in the fidelity of the source of issuance that impels the holder of a silver certificate to accept it as the equivalent of five dollars in gold, although it is only the fiat of the federal government that makes it negotiable for that sum. In more intimate matters, it is faith in fidelity that persuades men and women to undertake the inevitable compromises and hardships of marriage, or that induces them to trust themselves and their dear ones to the hazards of the swift-moving train and the ocean steamer. It is faith that influences the employer to intrust his costly

machinery to the manipulation of his workmen, and the latter's faith in their employer that leads them to work for a week or a month before receiving their wage. Indeed, hardly a relation or experience of life can be named in which faithfulness is not a more or less important element.

**E**FFICIENCY alone could fill the measure in many instances, but in many more it could not, for the most that can be required of efficiency is that it shall apply skill and industry—the letter of the performance. We are told that supervised efficiency constitutes a nearly perfect system. Granted, but the human equation in numberless instances is established in positions of trust where supervision is not feasible. Is it possible to develop such a desire for efficiency that, whatever the temptation, whatever the mental or physical discomfort or the personal risk, the administrator or the worker can be trusted to stand true? It has been estimated that the traveler from New York to Chicago is dependent upon the efforts of no fewer than one thousand men to get him safely to his destination. Taking all the railways into consideration, and the millions employed upon them, is it efficiency only that brings thousands of trains annually to the great terminals without loss of passengers or freight? The numberless instances of heroism in which the central figure has been engineer, tower man, or track walker, eloquently answer, No. Efficiency never rose to the height of risking life for another!

**F**AITHFULNESS is the spirit of service, and, like love, it goes outside of and beyond requirements, oftentimes at the cost of much personal sacrifice, thus glorifying the office it holds, however humble its rating in the scale of occupations. There is danger, in the great stress now being laid upon efficiency as a sure corrective for many existing evils, that we may lose sight of the more significant, enduring and paramount quality of fidelity. Efficiency alone would have a tendency to degenerate into formalism, but efficiency allied to faithfulness would raise performance to a higher plane than it could possibly reach if the vivifying spiritual quality of fidelity were lacking. Especially does the time call for something higher and deeper than mechanical service, since, as has been pointed out by a distinguished college president, absentee ownership by widows, orphans, and others in more or less restricted circumstances, of corporate stock is becoming more and more prevalent as a result of the increasing power and concentration of corporations.

**T**HERE is good authority for the contention that "the letter killeth, but the spirit maketh alive," and because this is true, the leaders who are so vigorously fighting the battle of efficiency should be persuaded to add fidelity to their creed for the common good.





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*The Coronation scene in Westminster Abbey, showing the King and Queen at their faldstools before the service. In the box above are the members of the royal family*

## *The* MOST BRILLIANT CEREMONY *of* MODERN TIMES

IMPRESSIVE SCENES IN LONDON WHEN GEORGE V WAS  
CROWNED—THE CITY, DECKED IN SCARLET, PURPLE AND GOLD,  
WAS LIKE A VAST STAGE SET FOR THE ROYAL PROGRESS  
—A SPECTACLE UNPARALLELED IN ALL BRITISH HISTORY





The famous Koh-i-Nur diamond is in Queen Mary's crown. Tradition has it that whoever holds this jewel holds India

## In LONDON for the CROWNING of the KING

A Great Forgathering of the World's Elect — The Beauty and Dignity of American Peeresses Much Remarkd — The Queen's Popularity not of Mayfair



The King's crown is composed of rubies, diamonds, pearls, emeralds and sapphires, and that glorious Star of Africa — the great Cullinan diamond

LONDON has seen the last of her Coronation guests from the whole world over. One and all, they have gone away deeply impressed with the Englishman's loyalty to and love for his King and Queen. American visitors who filled London to overflowing throughout June and July have united in declaring that never has anything like the pomp and enthusiasm displayed in the English capital been seen before—"a town gone royal mad," a well-known American visitor remarked to one of the English royalties while watching the procession from the vantage point of Carlton House Terrace.

How the people love Queen Mary was plainly evident on Coronation Day, and even more so on the second day's procession through the poorer part of their Majesties' capital, for Queen Mary is in her element among the poorer subjects of the King, more so indeed than in the Mayfair drawing room, where her dress, her manner and her modes of employing her time are crudely criticized by the idlers about town.

The scene at Westminster Abbey on the morning of the Coronation was, as an American peeress remarked, "weird and wonderful." The bright sun streaming through the eastern windows touched with color the unusually animated scene in the wide aisles. As early as seven o'clock, and even before, peeresses were to be met here. Some, who had arrived at the wrong entrance, were wandering about the cloisters hopelessly lost, and had finally to be conducted by ushers and stray goldsticks into the path that they should go.

### A FAIRY PEERESS AMONG BUXUM ENGLISH MATRONS

The Duchess of Marlborough was one of the very early comers, and her arrival was greeted by still earlier friends with acclamations of delight and surprise, for it was common talk among them that her Grace would not be seen at the ceremony, not so much because she was passed by as a canopy bearer and her place filled by the Duchess of Hamilton, as because of her growing dislike for big royal and social functions. It is said that it was by the wish of her elder boy, the Marquis of Blandford, and the urging of her mother-in-law, the Marchioness of Blandford, that she consented to be present and arrived at the Abbey in company with her young son. She looked a fairy peeress among the crowd of handsome and buxum English matrons, and her wonderful light was shown off to perfection by the graceful draperies of lace on her creamy gown and the resetting of her famous pearls, which fell in long loops almost to her knees. The small diamond crown she wore was one of the most beautiful seen at the Abbey, and the small, fairy-like coronet that fitted perfectly into the center proved the most becoming of any worn that day.

### THE DUCHESS OF MANCHESTER IN A GOWN OF RARE OLD LACE

The Duchess of Manchester was not so happy in the manipulation of her coronet, for her wide tiara of diamonds failed to hold the velvet and gilt erection in place, and though she made constant use of her Coronation bag, with its fitted mirror at one end, she appeared far from comfortable. Her gown under her robes, however, was of exquisite delicacy, being entirely made of very old needle-point lace arranged in a series of flounces, a fashion much seen in London during this latter portion of the season. The square-cut gems worn across her corsage were most effective.

### JEWELS FROM THE CROWN OF FRANCE ADORNED THE DUCHESS OF ROXBURGHE

The Duchess of Roxburghe, who has come very much to the fore this season and has proved herself a successful hostess, was one of the most striking figures in the Abbey, for her gown, made entirely of jeweled net, was one sparkling mass of diamonds and shimmering pearls, which showed well under the wide opening of her velvet robes. Her tall, pearl-tipped tiara had, like the Duchess of Marlborough's, a most becoming effect when the small coronet was dropped into the center as Queen Mary was crowned, and many of the gems she wore on her breast were culled from the jewels in the royal crown of France. Her most striking ornament was a large, pear-shaped diamond pendent from an enormous emerald on her brow.

### AMID MAD CONFUSION THE GOLDSTICKS MAINTAINED THE PURELY ORNAMENTAL

The Duchess of Roxburghe was one of the many unfortunates who, after the ceremony was over, found themselves absolutely lost in the throng outside the entrance. The arrangements were disgraceful, and the goldsticks, whose chief duty at this time was to see to calling the carriages and coaches, were apparently far too busy looking after their own comfort and striking attitudes for the benefit of the crowds, to attend to their duties. One aged and exhausted peeress, who was utterly stranded and had found a resting place for a few minutes on one of the stone copings along the wall of the large entrance, remarked that the impression conveyed by these "sticks" seemed to be that the Coronation might be gotten through without the King and Queen, but without the presence of the goldsticks it would be an impossibility. The sarcasm was overheard by two of these dandies, who then really set to work to help the poor ladies, many of whom, having arrived at seven-thirty in the morning, did not leave the Abbey until nearly five in the afternoon. The Duchess of Sutherland, who had left early after the departure of the King and Queen, and was held up in the crowd for two solid hours before her conveyance was secured, was utterly done up when it arrived.

### SPECIAL ROYAL "COMMANDS" NOT PLENTIFUL

As is always the case on occasions of moment, there was much grumbling and discontent among a large majority, and the fact that none of the eldest daughters of peers were given seats helped more than ever, and quite unreasonably, to make Queen Mary more unpopular than she is already among the social set. So large a number of foreign visitors had to be accommodated, that the special "commands" which prevailed at the last Coronation were out of the question, and very few (not more than a dozen in all) of these ill-used young ladies had a sight of the great doings in the Abbey.

### THE DOWAGER QUEEN'S BOX FILLED WITH HER GUESTS

Those who were present had received special invitations from their Majesties and also from Queen Alexandra to the royal boxes, for although the Dowager Queen was not present her box was reserved for her and filled with her guests, who included Mrs. William James and the Marquise de Hautpoul. Another guest to receive a special royal command was Miss Marie Corelli, the famous novelist, who was resplendent in a gown of blue satin veiled in gold gauze, made in Empire style and from neck to hem one mass of glittering jeweled embroidery.

One of Queen Mary's special guests was Mr. William Gillette, who has been an intimate friend since the Queen's early girlhood at White Lodge and who was also one of the late Duchess of Teck's most ardent and humble admirers, besides lending valuable financial assistance to the then impoverished royal circle. Queen Mary has a long memory for old friends, and Mr. Gillette, who was far from a favorite at Court in the last reign, is now included among her Majesty's most intimate friends, and is always invited to her small and exclusive parties.

### GOWNS WORN HAD THE ROYAL APPROVAL

It was known beforehand that many of the peeresses planned to absent themselves from the Coronation service, and this displeased and hurt their Majesties in the extreme. However, those who have discussed the ceremony with the Queen say that she was delighted to observe that without exception the gowns worn by those present, whether peeresses or commoners, were after the fashion approved by herself. The gowns worn by the Marchioness of Winchester, the Marchioness of Lansdowne, the Duchess of Hamilton, and the Duchess of Norfolk all tended towards the crinoline effect, being made very full with flounced skirts, the narrowest gown noticed, perhaps, being that worn by the Duchess of Sutherland, one of the canopy bearers, and this only appearing scant in comparison with the exaggerated fulness of the others. This Duchess wore a beautiful gown of fine silk muslin, the front embroidered with diamonds and goldthread in the design of butcher's broom, the badge of the Sutherland Clan.

### THE INDIAN PRINCES SPECIALLY HONORED

Throughout the whole fortnight of the Coronation festivities, Queen Mary never failed in her untiring attentions to her foreign visitors, and to the Indian princes more especially, who received the greatest marks of favor from all the royal family and were fêted everywhere. They returned to their own country deeply impressed and with an increasing admiration for their "white" rulers. Many of these foreign princes were struck by the beauty and dignity of the immediate circle round the Queen, and the maids of honor more especially came in for marked attention. Miss Venetia Baring, who through a distant ancestor has a strain of American blood in her veins, is the beauty of the quartette, being tall and most divinely fair; while one of the favorites is Miss Gye, who does more "waiting" on her Majesty than any of the others.

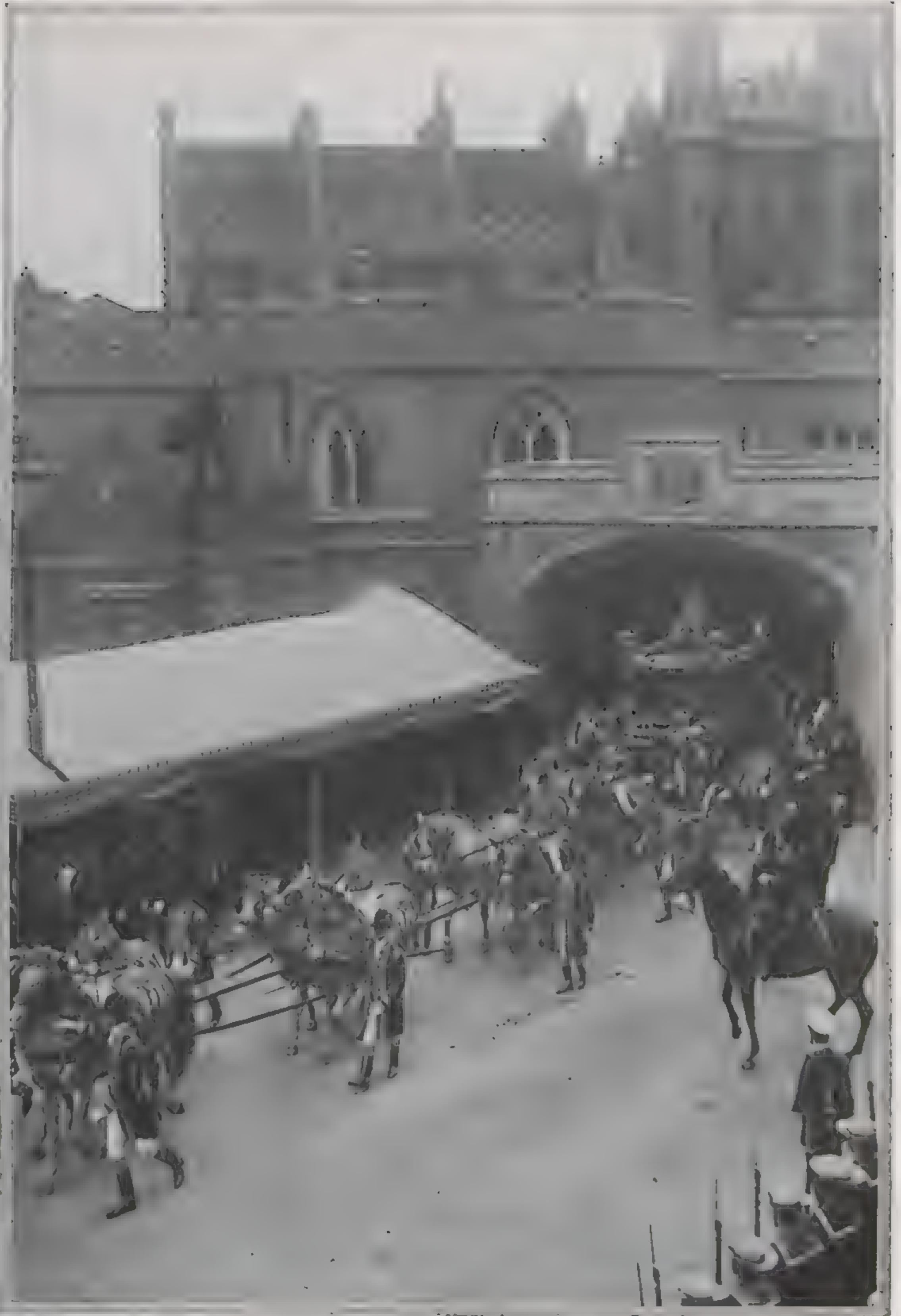
### A SOCIAL LIFT UNHEARD OF IN COURT ANNALS

Miss Gye's appointment was a very sudden one, her Majesty taking the greatest fancy to her one afternoon, soon after the accession of King George, when after half an hour's chat she drove her to Victoria station, as Miss Gye was returning to the country that evening. Very soon after she received an intimation of her appointment as maid of honor. What caused so much talk at the time was the fact that Miss Gye is neither good-looking nor clever. She, however, speaks French perfectly and is a good needlewoman. Seldom has such a lift in social position been heard of in Court annals, for from being a paid companion at forty pounds a year she was suddenly raised to the high station of one of the Queen's maids. The Coronation gowns for the maids were specially chosen by the Queen herself and were of cloth of silver with embroideries of pearls and diamonds.





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The King receiving the sword from the Lord Mayor of London on Coronation Day



The historic golden coach with the newly crowned monarchs leaving Westminster Abbey after the ceremony



Photograph copyrighted by American Press Association  
The King and Queen passing down Fleet Street the second day of the Coronation



Their Majesties leaving St. George's Chapel after the investiture of the Prince of Wales as Knight of the Garter



The ceremony of carrying the Regalia was most impressively performed to the chanting of an ancient hymn





*The royal progress of their Majesties over the ancient and historic London bridge between rows of saluting troops*



*The Earl and Countess of Kinnoull entering Westminster Abbey for the Coronation service*



*Photo, copyrighted by Pict. News Co.*

*Their Majesties, in state attire, presenting themselves before the people*



*Lord de L'Isle arriving for the services at the Abbey and carrying his coronet for the ceremony*



*The King and Queen returning after the procession through the gates of Buckingham Palace*

*Photograph copyrighted by American Press Association*



REPRESENTATIVES FROM THE DYNASTIES OF EUROPE AND THE EAST, FROM THE REPUBLICS OF THE NEWER HEMISPHERE, AND FROM TINY, ALMOST FORGOTTEN SOVEREIGNTIES WERE PRESENT AT THE CORONATION CEREMONIES OF GEORGE V



*Princess Militza of Montenegro, one of the royal guests at the Coronation, landing at Dover*



*The Grand Duke and Duchess of Hesse disembarking at Folkestone for the great event*



*The Crown Princess of Germany arriving at Port Victoria*



*Queen Alexandra, her sister, the Empress Marie of Russia, and the Princess Victoria driving from the station. Queen Alexandra was not present at the ceremony*



*The Duke and Duchess of Aosta coming ashore at Dover. The Duke is a brother of the Duke of the Abruzzi*



AT THE MEMORABLE SHAKESPEARE BALL, THE ALBERT HALL WAS TRANSFORMED INTO A TUDOR GARDEN, WHERE THE FASHION AND BEAUTY OF LONDON IN ELIZABETHAN COSTUME DANCED BEFORE ROYALTIES OF MANY NATIONS



*Lady Gwendolin Churchill at the Shakespeare memorial costume ball*



*A group of guests at the ball, including the Duke of Manchester, Lord Dunraven, Baron de Tuyl, Lady Craven and the Duchess of Manchester*



*The Countess of Essex as the Countess of Essex of Shakespeare's day*



*Photographs copyrighted by American Press Association*

*Lord Alexander Thynne and the Duchess of Westminster as the Queen of France*



*The Duchess of Roxburghe (formerly Miss May Golet) as the Countess of Auvergne*



*The Honorable Mr. Brassey and the Princess of Pless splendidly bedecked with jewels and lilies*



## A S S E E N B Y H I M

NEWPORT is on the threshold of the season. The most picturesque of the annual events here has taken its rightful place in the calendar. In the harbor the craft at anchor display bunting and are gay and saucy with their colored pennants. A fleet is coming, that of the Yacht Club on its yearly cruise, and there will be the Astor Cup races and the other entertainments afloat and ashore. We have so few traditions to-day, that I am old foggy enough to welcome this observance. The cruise week as a rule is not brilliant, because so many men are away, but with the return of the fleet, Newport hastens to make gay with a warm and a hearty welcome.

## THE FORM AND CEREMONY OF THE LITTLE KINGDOM ABOARD THE YACHT

Yachting is truly a royal sport and one which suffers little from the encroachments of modern invention. To those who follow the sea for the pleasure of the thing, however, the steam yacht is not orthodox and the sport loses much of its savor. In yachting, as in no other of the modern out-of-door pastimes, the old-time etiquette prevails and there is always, even when playing at sailor, the ironclad rules which preserve caste. Once on board a yacht, one is in a little kingdom, and much of the game is to do excellently well that which has to be done.

In these days of laxity, when we are discussing seriously the abandonment of evening dress at the theatres and restaurants (and this in America, where it has taken years of incessant preaching and struggle to establish the rule!), and have even listened to suggestions concerning the giving up of the correct formal attire after candlelight during July and August—with such a rebellion at our very doors, it is refreshing to go back to the old régime and to learn a lesson from the customs which still prevail at sea. Perhaps now that England has a former royal midshipman for a king, the interest in matters nautical may be stirred up a little. We have allowed it to languish a bit while we had our new toys—our motors and our possible airships. But this year there has been much launching and building and much planning of cruises, and no one who strives to live as a man of fashion can afford to be without his yacht, even though it be one of modern mechanical contrivance. In the dog days we naturally turn to the water, and if we had more resorts upon still waters, perhaps we might see the vogue of the houseboat, but as yet there are only a baker's dozen of this species of craft in commission.

## SOCIAL AMENITIES OF THE COMMODORE'S FLEET AT NEWPORT

So we are dining and dancing and having a merry time generally on board ship and are keeping up the spirit with the ceremonial visits of the Commodore and receptions and the hoisting of colors and all the other little amenities of life on the ocean wave. Perhaps we are a bit thickly crowded here in the harbor, but then we never fail as hosts in obtaining all the delightful and amusing people we wish at our entertainments. I, myself, always maintain the traditions while cruising, even unofficially, but I do not make matters irksome to my guests and we never stay long at sea, but coast from the Sound to Bar Harbor. One naturally misses much of the *éclat* of yachting which is to be found in European

## Newport Anticipating the Annual Visit of the Fleet—Old Ceremonials Preserved in the Royal Sport of Yachting—Hot Weather Slumping Productive of Tan Boots at a Public Dinner

waters, where one may pick up an emperor or a king occasionally and hobnob with those who are near to thrones; but this, after all, is a mere detail of the sport.

Before closing this subject, I must register my regret that, even at Newport, there is more than the usual apathy to water sports. A few summers ago, the women took to the water like ducks, and we had many interesting little regattas with catboats and small craft. But the more recent set at Newport seem to have passed most of their early life in fresh-water towns and are not good sailors. The sport is not absolutely neglected, but it has not the attention it should have at a city by the sea.

## THE FARCE OF SUDDENNESS OF INSPIRATION

Now and then I read of the whirl of gaiety at Newport and Bar Harbor, but my experi-

mer ball or an *ominum gatherrum*, but the number of hostesses who do this thing has dwindled down this summer, owing to several of the great houses keeping their shutters closed and turning over as it were for another year's nap. Cotillions in August and September are easy to get up when one has a house with an army of servants and an efficient major domo, and the surprise dance and like festivities are not difficult to arrange. Even if everything has been prepared for weeks beforehand, one must still keep up the farce of the suddenness of the inspiration and the informality of the thing, otherwise it is bad form! There is not much else that is startling at Newport; the band plays at the Casino, the snapshotters are out in force, there are gayly decorated yachts in the harbor, and motors are thick on Bellevue Avenue, where the hydrangeas are in bloom. True, many of the familiar faces are missing, but there are new ones to take their places.

## THE CARELESSNESS OF PARENTS BEGETS THE ELOPEMENT OF HEIRESS AND CHAUFFEUR

The young women here appear to be having more latitude, and before the winter arrives we may hear of some other elopements. There is a proper wail of protest at the carelessness of parents who allow their daughters to go around unchaperoned with riding masters and chauffeurs and persons of that ilk. Romantic young women just out of the schoolroom are apt to be carried away by sentimental emotions, and we in this country do not as yet understand how to properly treat servants. Only a few years ago we placed the chauffeur on a species of equality, and there were those in that calling who made strenuous objections to wearing liveries and taking their meals in the servants' hall. When people go out to hire in menial positions, they cannot expect, even if they have the blood of kings in their veins and diplomas from modern colleges in their boxes, to be treated as equals. The line must be distinctly drawn. Perhaps it is for this very reason that so few elopements have taken place, because the servant is looked upon as a bit of furniture; as a horse or a part of a machine, utterly without personality and sexless. Such affairs have taken place abroad even in royal circles, while as far back as that ancient but brilliant comedy, "The School for Scandal" there is an allusion to some young woman of quality running away with her footman.

## SOCIAL STATUS PRESUPPOSES A BACKGROUND FOR THE GAME

We in America should be more careful. The social status of the riding master or motor instructor (we have eliminated the chauffeur and he is to-day the hero of the maids and the cookladies, a species of prince of the kitchen quarters and lord of the servants' hall) is a bit hazy, but it should be clearly defined.

Many women of family have taken up the calling of trained nurses and other like positions, but they are sensible enough to see how absurd it would be to demand social recognition from the people who employ them, and yet these are positions which are above the menial and the domestic. When we go in for certain occupations in life, we must not masquerade. A groom in the stables may be descended from the bluest of blood and his master may be a veritable upstart, but there is a line and there is no getting over it. So it

(Continued on page 70)



Photograph by Campbell Studios

Mrs. Stowell, formerly Miss Alice Fellowes, is the daughter of Mrs. Birney Fellowes and was married at her summer home, Storm King Mountain, at Cornwall-on-Hudson, in the month of June

ence does not verify this. Perhaps I may not be with the people who are setting the pace, but I find few spectacular persons and a tendency towards little dinners with a bit of informal dancing afterwards, and in fact no general departure from what has been the fashion for some seasons. Here and there we expect a "function" in the nature of a sum-



# THE EVOLUTION OF THE AMERICAN SPORTSWOMAN



Photo by The P. J. Press Bureau  
Miss Dorothy Green playing  
Tennis at the Merion Cricket  
Club



Photo copyright by The Pictorial  
News Co.  
Mrs. Thomas Hitchcock at  
her favorite pastime, trap  
shooting

The Society Woman of This Generation is a Clear-eyed Young Diana Whose Prowess at the Fashionable Sports of To-day Threatens Masculine Records Afield and Afloat



Photo copyright by The Pictorial News Co.  
Miss Emily Randolph of Philadelphia  
riding in a gymkhana contest

AN automobile rolled up the broad drive leading to a country house at Prides Crossing. On the piazza of the house stood a girl, dressed to ride.

"Good evening," said the young man at the wheel of the car. "You're not going to ride after all the other things you've done to-day?"

"Why, of course," returned the girl. "I've had quite an easy day. Only one round of golf at Essex, four sets of tennis and a swim. We tried sailing this afternoon, but had to give it up. Not enough wind to make it interesting."

The young man looked out over the foam-dotted bay towards Marblehead and smiled. "What are you doing to-night?" he ventured.

"Dancing at Beverly."

"Well," said the man, "I'm glad I've been resting for a week. Maybe I'll be strong enough to dance with you." His car slipped silently away into the falling dusk.

"The time is coming," he mused, "when many of our most cherished athletic records will fall into the hands of our feminine rivals."

## WOMEN ARE DANGEROUS RIVALS ON THE GOLF LINKS

The development of the all-around sports-woman in America may be said to have begun only with the advent of golf into the fashionable life of this country. Ten years ago a score of less than one hundred at golf was considered unusual for a woman. Nowadays there are dozens of women who play regularly "in the nineties," and a few who "cut under eighty" in the tournaments.

No mention of golf in America would be complete without speaking of the successful play of the Misses Harriot and Margaret Curtis, of Boston. The former has won the woman's national championship over the stiff Brae Burn course, and her sister has performed a like feat at Midlothian. On the links at Newport, Miss Anna Sands has long ranked among the best of the women members. A finished and reliable player, Miss Sands is a dangerous opponent for most of the men at the Newport Golf Club. Among the other society women who pursue the flying golf ball at Newport are Mrs. Royal Phelps Carroll, Miss Maud Wetmore, Mrs. Clarence Dolan and Miss Sally Thayer.

## WIELDERS OF THE RACQUET WHO HAVE WON CHAMPIONSHIP HONORS

From the golf links to the tennis court is generally but a step—yet it is seldom that the expert player of one game is a master of the other. Among the women who have distinguished themselves at tennis, the first who comes to mind is Mrs. Barger Wallach, who for many years has been in the front rank of women players. Taking up a position far back in her court, Mrs. Wallach sends drive after drive hard and low over the net. She makes no effort to vary her game, but pins her faith to one style of play through thick and thin. Mrs. Wallach's victory at the Women's National Championship three years ago was a triumph of pluck and steadiness over the fitful brilliancy displayed by many of her antagonists.

Altogether different from the painstaking style of Mrs. Wallach are the impetuous, sweeping strokes displayed by Miss Eleonora Sears, who never fails to electrify the gallery. She "plays like a man," as the veteran "Tom" Pettit once remarked—following her service

up to the net and smashing to the side lines in a most disconcerting manner.

The excellent courts around Boston have produced many other fine players, including Miss Evelyn Sears, National champion in 1909, Miss Susan Thayer, Miss Mary J. Amory and Miss Margaret Stackpole.

## THE VEILED PLAYERS OF THE NEWPORT COURTS

While some of the most noted women tennis players show a magnificent disregard for the effects of summer sun and wind, many other women go on the courts so swathed in veils as to be almost unrecognizable. This custom originated at Newport, but it has rapidly spread to other communities.

"Whom were you playing with, Billy?" asked a friend, as a former champion of the United States came in from a brisk mixed-doubles match at the Newport Casino last September.

"Hanged if I know," said the ex-champion, with a smile. "They asked me to cut into the match; and both girls called me by my first name—but I couldn't recognize either of them any more than you could recognize a highwayman."

It is with unchivalrous jibes of this nature that the veiled players of Newport are sometimes attacked—but there is a different story to tell when the fair wielder of the racquet steps forth in the evening with never a flush or a freckle to tell of her hard morning's exercise under Newport's blazing sun.

## FAIR SKIPPERS OF SMALL CRAFT

Many of these same fair women also disport themselves with rare skill in and above the waves. In the days when the "Newport thirties" were at the zenith of their fame, among the most adept of skippers were Mrs. Reginald Brooks and the Duchess of Marlborough. In the half-rater class, winning boats were sailed by Miss Elizabeth Morgan, now Mrs. DeLancey Jay, and Miss Caroline Grosvenor, now Mrs. Maurice Congdon. Farther up the coast, Miss Emily Sloane has sailed and won many a stirring race off Isleboro.

Miss Martha Bacon is also a sailor "of credit and renown," while Mrs. French Vanderbilt at the helm of the "Caprice" has made not a few masculine skippers strike their colors to her superior seamanship.





Miss Margaret Thorne, daughter of Mr. Oakleigh Thorne, taking a fence at a county horse show



Mrs. Lindsay, Miss Hitchcock, Miss Randolph and Miss Sears in a race at the Brookline Country Club

At every yacht club along the north Atlantic coast you will find women who enjoy the sport neither as passengers nor as crew; and woe betide the wretched man who is a second late with his spinnaker-guy, or fails to ease the mainsheet smartly when his fair commander rounds the windward buoy and squares away for the finish line.

#### THE MERMAID UP TO DATE

Since the day when that celebrated Swiss-Australian mermaid, Annette Kellerman, made such a gallant attempt at swimming the English Channel, women have been fast depriving male swimmers of their laurels. Miss Constance Warren's famous swim from Bailey's to Easton's Beach, at Newport, is a case in point. This distance is approximately six miles in the open ocean, and the ease with which Miss Warren accomplished the swim, under very unfavorable conditions, gives her high rank among the swimmers of America.

As a matter of prediction, one might venture that a swimmer likely to shatter all existing records will be found a decade hence in the person of Miss Katherine Morgan, youngest daughter of Mr. E. D. Morgan. Having learned to swim at an age when most children are barely able to walk, the natorial prospects of young Miss Morgan are especially bright.

#### DIANAS WHO RIDE TO HOUNDS AND ARE OFTEN IN AT THE DEATH

The oldest of sports, going back to the ages when it was not sport at all, but a stern necessity of life, is hunting. No doubt the cave man took his wife as beater on his excursions afield, even though she did not herself give the *coup de grace* to the water buck shot by



Tennis is one of the many sports in which Miss Eleonora Sears excels

her husband. All through the golden age of hunting in England women rode to hounds, and rode famously well. Now that hunting is firmly established in America, women are everywhere following the elusive fox and the scarcely less elusive drag.

Among the Americans to whom the hunting horn is the sweetest of music are the E. D. Morgan family, who hunt on Long Island and also over "big countree" in the north of Ireland. Mrs. Thomas Hitchcock rides hard to hounds at Aiken, and Miss Hannah Randolph is another huntswoman who knows how it feels to be in at the death.

Miss Cornelia Bryce of New York, Mr. and Mrs. Julian Morris of Warrenton, and Miss Dorothy Forbes of Boston are names that rank high in the annals of American hunting.

#### SOME CROSS-SADDLE RIDERS

Riding with the abandon of an American cowboy, Miss Emily Randolph adopts many of the characteristics of the plainsman's seat when she enters one of the gymkhana races that are frequently held at Narragansett Pier. She is a perfectly fearless rider, and only a few weeks ago she finished second in one of the most exciting events of the season—a ladies' race held at the Country Club at Brookline, as the result of a wager. When the field lined up at the barrier there were five starters. The race was won by Miss Celestine Hitchcock, although Miss Randolph, coming through in a tight place near the rail in true jockey style, made Miss Hitchcock finish driving. Mrs. Thomas Lindsay was a good third. Mrs. Thomas Hitchcock and Miss Eleonora Sears also ran. It is worth noting that four out of the five entrants rode

(Continued on page 70)



Miss Edith Kane, daughter of Mr. and Mrs. Grenville Kane, is an expert whip



Miss Dorothy Tiffany sailing the Water Baby on Long Island Sound





*This odd fringe-trimmed wrap of chiffon is a pretty midsummer fancy*



*The straight-falling sash effects of chiffon, starting from the high waist and covering the back of the gown, are decidedly new*



*The new three-flounced lingerie skirt, almost devoid of fulness, is tres chic*



*The back of the gown is strongly featured in the newest mode. This model is specially designed to exploit the present craze for the lavish use of real lace, a midsummer fancy*



*A fetching little lingerie toilette with the new raised sash, which throws the lower half of the lace bolero into relief*



*Here again exquisite lace over a dark color is effectively fashioned into a smart toilette. The odd little wrap is another development of the one-sided effect so much favored by the present mode*

SOME NOTABLE GOWNING SEEN AT THE GRAND PRIX DE PARIS—THE FIRST EVENT  
OF THE SUMMER WHICH HERALDS THE DAWNING OF THE AUTUMN MODE





*A typical scene at Longchamps, gay with flowers and thronged with fashion, when the Grand Prix was run*



*This demurely sweet fashion of wearing her fichu is one of madame's latest fads. Note its simplicity and the long, sloping shoulders*

*An original effect in a double tunic with an odd bodice and the belt at the real waist-line*



*One of the new trained toilettes, showing an exquisite gown of white over deep beige color—a chic combination that is tremendously successful*





*The crowded sands at Brighton, the Atlantic City of England*

## *The* SEASIDE RESORTS *of* ENGLAND

The South Coast a Wonderland of Towering Cliffs,  
Tumbling Waters and Shining Sands—Dovercourt  
on the East a Haven of Peace—Beauties of the  
Welsh Seaboard the Inspiration of Turner's Genius

**T**HE first thing that appeals to the American eye and mind when arriving at an English seaside resort is its greenness. Even down to within a few yards of the sea you will notice grass and flowering shrubs and yellowing gorse. Cliffs that tower in chalky majesty far above the breaking waves have velvety turf covering their rugged edges, while in some places trees and wild flowers watch over the rugged rocks and the tumbling waters.

It is difficult to determine whether America or France has had the most influence over English seaside places. Fifteen or twenty years ago, or even less, it must be said that, with the possible exception of Brighton (which is "London-by-the-Sea"), Bournemouth, Eastbourne, Folkestone, and a few of the larger towns, the seaside resorts of England were decidedly prehistoric, from an American point of view. "Mixed bathing" was regarded with shuddering suspicion, and the archaic division of a rope stretched about a hundred yards from the beach to a boat riding at anchor was supposed to be sufficient concession to the modest feelings of the men and women who in scanty attire disported in the surf.

Nowadays, fortunately, this sort of thing has changed for the better. The women dress with more regard to agreeable appearance, and the men are better able to meet the eyes of the world. But the "bathing machine," that abomination of the past, still remains,

and nowhere in England is there to be found a seaside resort which has its beach furnished with comfortable dressing rooms, where one can dress and undress at one's leisure.

### THE PREHISTORIC BATHING MACHINE

The bathing machine (it is well to explain to those happy individuals who have not yet discovered its discomforts) is a sort of little gabled hut mounted on wheels, which, as the tide rises or recedes, is drawn backward or forward on the beach by a mild, dejected-

looking horse. This little house has two doors, one in front and one behind, each with a step-ladder attached. The interior of the hut is about large enough to hold one small-sized person, and has no chair, little light, and no sort of comfort. Into this you crawl and get out of your clothes into your bathing dress as best you may. Then you creep down the forward ladder into the sea, not knowing how you look and not caring much, either. The dressing part of the operation is infinitely worse, for your "dry" clothes are wet, you get splinters in your feet, and somebody may be hammering at the door to hasten your departure, for perchance the next candidate for the use of the machine has arrived!

At many of the small seaside places people have their own bathing huts, which they erect on the beach in the full glare of the sun and the public generally. As the huts are made of canvas the aforesaid sun frequently plays pranks with the shadows, the result being a series of silhouettes that are decidedly startling! But these discomforts of life by the sea in England are, all things considered, very slight when contrasted with the joys. For not only is there a charm, attraction, and novelty about the whole thing, but there is also a wealth of history to be absorbed and a certain detached pleasure in watching the present creeping close to the past.

### THE ATLANTIC CITY OF ENGLAND

Of Brighton, of course, it is scarcely necessary to speak, for to most traveling Ameri-



*The sea creeps over the meadows at Norfolk Broads and makes ideal sailing waters for small craft*



cans it is almost as well known as Atlantic City, which in many ways it resembles. But Brighton has been hung about with the mantles of kings, for hundreds of years ago, when it was a tiny fishing village, Brighton gave shelter to "Prince Charlie" before he crossed over to France after the Battle of Worcester; while in later years the Brighton of the Georges became one of the social centers of England. In our own day the late King Edward VII brought back some of its declining glory to "London-by-the-Sea," and it began once more to appeal to the fashionable world. His late Majesty did not, however, stay in Brighton proper, but in Hove, which is farther along the sea front and is regarded as the "aristocratic end," for here but few trippers penetrate. At Hove the Princess Royal and the Duke of Fife have a house, while it was at the mansion of Sir Reuben Sassoon that the late King stopped. Mrs. Ronalds of New York has a house at Hove, while another American, Mr. A. G. Vanderbilt, may be said to have revived some of the past glories of the city by running his road coach "Venture" between Brighton and London.

ROTTINGDEAN, ONCE THE HOME OF RUDYARD KIPLING

Over the lovely Sussex Downs one can walk or drive to Rottingdean, a little village about



Photograph by the Photochrom Company

*The cliffs at Cromer overlook the beach with its bathing tents and machines*



*The harbor at Tenby, a watering place and seaport in Wales*

four or five miles from Brighton. It nestles in a comb of the Downs and overlooks the English Channel. Here lived for many years the late Sir Edward Burne-Jones and the present Mr. Rudyard Kipling. The latter left Rottingdean because of the tourists who found out his quiet retreat and who (to use his own words) "hounded me from the place." At Rottingdean also lived and was buried William Black, the author of "MacLeod of Dare," "A Princess of Thule," and so many other Scotch novels.

In a southerly direction from Brighton we may also walk or drive to Lewes, Newhaven and Seaford—all seaport towns and all affording charming views of chalky cliffs and smiling countryside. Lewes is the county town of Sussex, and is set back from the sea on the River Ouse. Lewes dates from the time of the Saxon era and has a wonderful Norman castle crowning a hill, as well as many remains of feudal times. Here, too, is a famous race course which provides the *clou* of the Brighton summer season.

Newhaven, of course, most Americans know as *en route* to Dieppe, and although one can scarcely call this quaint old town a "summer resort," it very well repays a visit. It was to Newhaven that Louis Philippe and his Queen escaped from France during the Revolution, in 1848. Their visit is commemorated by many landmarks and curious signs. There

is also a big military station and fort at Newhaven, the coast defences being particularly interesting.

#### QUIET SEAFORD—ONCE A SMUGGLERS' VILLAGE

Only a mile or two along the coast from Newhaven is Seaford, one of the ideal "quiet spots" of England. It used to be a smugglers' village as well as a fishing center, and it is famous (among other things) for possessing quite the roughest sea on the south coast. The village is delightfully quaint. It runs uphill to the guardian walls of an old Norman church that more than once was used as a sanctuary from the invading waves that tore up the steep hill, full of the fury of the North Sea. Seaford dates from the twelfth century and is genuinely interesting. It has fine golf links but not many other diversions.

Another delightful south coast resort is Littlehampton, which has been nicknamed the "Children's Paradise," and where also can be found another instance of seaside and countryside blending in perfect harmony. Nowadays Littlehampton is as pleasantly modern and "up to date" as it can be, but history can take it back to 1139, when the Empress Maud landed at Littlehampton and journeyed to Arundel Castle, where she stayed with Queen Adeliza and was there besieged by King Stephen.



*Lynmouth, looking from Lynton, lies among the hills in the picturesque Devon country*





*The green terraces of Boscombe as viewed from the pier*



*View of Anstey's Cove at Torquay, showing the English bathing machines in the foreground*



*The crowded shipping in Brixham harbor, a famous watering place in Devonshire*

Littlehampton is near Goodwood, where the most famous and fashionable races of the English season take place. The Duke of Richmond and Gordon owns most of the property thereabouts, and it is at Goodwood House that the late King so often stayed, as well as the present King and Queen.

#### ARUNDEL AND THE FEUDAL CASTLE OF THE DUKE OF NORFOLK

At Arundel, which is near to Littlehampton, the Premier Duke and Earl Marshal of England, His Grace of Norfolk, lives in almost feudal state. The approach to Arundel, whether by rail or road, is almost overpowering in its splendor, for it seems to illustrate better than any other object lesson the extraordinary power of hereditary rank. Arundel Castle crowns a high hill, and around it clusters the little town, seeming to seek protection and help from its great battlements, its dominating towers, and its frowning walls. With the exception of Windsor Castle, I can fancy no other more sharply illustrative example of the feudal period than this great castle belonging to the Roman Catholic Duke of Norfolk. It is said that of the forty-nine castles mentioned in the Domesday Book, Arundel is the only one believed to have been standing in the time of Edward the Confessor.

#### EVERY TINY SPRAY-SPATTERED VILLAGE HAS ITS NOBLE TRADITIONS

Of course the great difficulty in writing of England's seaside places is to know what to leave out, for every tiny town and village which the sea spatters with its spray is attached in some way to noble tradition, to stirring history, to great names and deeds, and to the ancestry of our own nation.

Near to that duet of historic times that I have just mentioned, Littlehampton and Arundel, there is Selsey, almost isolated from the world and at the extremity of a long peninsula. In the seventh century Bishop Wilfred, the first missionary to the Saxons, preached Christianity at Selsey. There also was built the first cathedral ever raised in Sussex, and in Chichester Cathedral, eight miles away, may be seen portions of that ancient building, and also some of its tombs, that were rescued from the encroaching waters.

Then there is Shoreham, dating from the time of the Conquest; and Worthing, also grown out of Norman times; and Rye, which has a charter dating from Richard I, and with these I have only skimmed the cream from the downs and cliffs of Sussex. There remain all the other coast lines—small, perhaps, to our big American ideas, but how great in the history of the world!

#### NORFOLK BROADS—THE PARADISE OF YACHTSMEN

There is Cromer, the "Poppy-land" of the east coast, the picture of which on page 27 shows the bathing machines and bathing tents; and there is its neighbor, Clacton-on-Sea, which though comparatively new has many remembrances of the past in its ancient church and its quaint market place. Also to be counted among the summer resorts of England are the Norfolk Broads, which are encroachments of the sea into the meadow lands and pastures, and which are the special delight of owners of small sailing craft, who "camp out" on the broad, placid bosom of these exquisite inland seas, secure in the contemplation of sylvan calm mixed with health-giving ozone. The Norfolk Broads are the paradise of yachtsmen and women who desire sport rather than fashion, and the "simple life" rather than town-bred excitement.

#### WHERE THE SOUND OF AN ANGRY SEA NEVER PENETRATES

Beautiful also in its calm and sequestered charm is the little town of Dovercourt, which is tucked into a bay between those two great shipping ports and tiny towns, Harwich and Parkeston. Dovercourt is a haven of rest where the sound of an angry sea does not even penetrate, for the bay only murmurs its remonstrances to the beach, and away out where the sea really beats, great war vessels always ride at anchor, and busy little steam launches and motorboats scuttle between ships and shore just to remind the lazy watchers on the land that it is a warlike world. But, in spite of its quiet, Dovercourt is bracing for it.

(Continued on page 68)



*Great shade trees near the rippling water form a lovely setting for the charming old-time house with its white-pillared porte cochère*



*The white-columned veranda is overgrown with vines and surrounded by lovely plants*

THORNDALE, THE COUNTRY PLACE OF  
MR. OAKLEIGH THORNE AT MILLBROOK,  
N. Y., IS A SPOT OF IDEAL BEAUTY



*A fountain plays at the intersection of the garden walks, along which statuary is set at intervals*



*The gardens are terraced down to the water, reminding one of those of picturesque and romantic Italy*







FRENCH EVENING GOWN WITH CORSAGE ODDLY PULLED  
DOWN IN THE BACK AND BORDERED SKIRT RAISED IN FRONT

*For description and price of pattern see page 53*





No. 1.—Dainty summer gown in a cool, simple design effective in striped voile

WHATEVER else in the way of clothes one may be obliged to forego by reason of small means, the wardrobe must include one good suit that will be always presentable, and as smart as may be. It is a necessary part of the vacation outfit, for the holiday entails a certain amount of traveling. It need not, perforce, be a new one this season, for many a well-dressed woman wears her suits for two or three summers. By a bit of renovating and freshening up, a suit may be kept in a condition that counterfeits a very prosperous wardrobe, provided that its materials and cut were good in the first place. The importance of buying good quality in the clothes, however few, which one does get, cannot be over-emphasized as being the secret of economy in the end.

In sketch No. 7 is a smart new model that can be simulated, if not actually copied, in doing over a suit from last year or the season before. The material is a dark blue wool serge with buttons of satin and trimmings of black-and-white striped taffeta, or white linen braided in black. The strip of this across the front of the skirt is a new



No. 4.—Trained frock of voile over satin, making use of the fashionable cording



No. 3.—Exquisite Parisian creation of changeable taffeta under rose-bordered muslin, which forms the short draping sash

## SMART FASHIONS for LIMITED INCOMES

departure, and for an economical wardrobe may be designed to be taken out easily for cleaning, but if something altogether serviceable is desired, it is best to leave out this skirt trimming, and trim only the collar and cuffs. These latter can also be designed to be taken off, so that for a hard journey one can remove them and leave only the plain serge underneath. The short middle panel at the back of the skirt is worth while, for there is nothing smarter than this treatment, but in using the model for making over it may not be possible. A blue straw toque with a purple satin bow will top this costume charmingly, and a second bow of white ribbed silk is smart to interchange with it. The pinning of varying trimmings on one hat is an excellent way to stretch a small outfit. By using good, steady, long pins there is no danger of parting with one's headgear at

an embarrassing moment. Pinned trimming has always a more graceful, delicately posed look than that which is tightly sewed on. The parasol carried with this costume is of black velvet with a dull-finished handle.

### DAINTY AND SERVICEABLE GOWNS IN COTTON VOILE

Such a boon as this material is to the woman who worries along on a small income! There is no end to its uses, so that one frock of it will come in for a score of occasions and always look well. No weather conditions will harm it, and it looks just as well at the end of a journey as at the beginning. It has solved quite a problem for the woman who motors for several days at a time and is restricted to a small amount of luggage. She can go all day in a voile dress and, with only the



No. 2.—Pretty voile and foulard model with overskirt draped to a middle cord

change of a clean collar in the evening, appear nice and fresh for dinner at her destination. And besides being so practical it is smart and good-looking. It comes in plain colors, in stripes or in dots, and in many light colors besides that are too perishable for ordinary wear. One of the nicest frocks developed in it was in solid navy blue, made like the model in the upper right-hand figure on page 14 of our June 15th issue. The waist and skirt are in one, both tucked, with crosswise tucks shown again at the bottom of the skirt. The black satin tie was faced with white, and the collar and cuffs were of lingerie. Simple and smart collars and cuffs for this gown may be made of dotted Swiss button-holed on the edge, with an inch-wide Valenciennes lace added if desired. The belt is a folded one of the material. Again, for something a little more formal in outline, one can use the model in the second drawing above, a fascinating design with its skirt draped up to a middle cord and opening over a petticoat of figured foulard. The cuffs are of fine muslin laid flat on the foulard and scallop-stitched to it at the edge.



No. 5.—Draped evening gown, easily contrived. The long, looping side-sash is a Parisian note





No. 6.—Graceful fichu gown of silk mull and embroidery, with a sash of black satin faced in white



No. 7.—Clever remodeling design reproducing the latest tailored lines. Note the smart bordering of stripes on the skirt



No. 8.—After a newly imported Parisian gown which heralds the trained skirt, slightly full around the feet

Sketch No. 1 gives another cotton voile frock, which is in black and white stripes. Made up with an open Cluny lace, this features a pretty and useful afternoon costume that will be cool on the hottest midsummer day and answer for a house gown in cool weather. One can go almost anywhere in such a gown, and it will prove one of those blessed things that are ready and suitable, no matter what the call on it may be.

#### THE FIRST CHANGE IN SKIRT DESIGNS

At last the inevitable change has come and the first indications of new skirt lines are at hand. Women have given up the short, hobbled eccentricities and are to go back to trained models, with some fulness around the feet. The original of sketch No. 8 was seen only recently in Paris, and represents well the new tide in feminine affairs. The high waist-line yet lingers, and, alas! still the tightness across the back of the hips, with its dip in below. The only change, at the moment, is the longer skirt and its consequent increased fulness around the bottom.

#### A FRENCH GOWN TO COPY

Although the original of the third sketch is one of the most exquisite of Parisian models, it can be reproduced in materials far less expensive. In the model shown the foundation is a pale gold and blue changeable blue taffeta with blue silk muslin over it. The border of this is plain yellow with hand-painted roses in a combination of the two colors with green leaves. Silk thread-lace forms the yoke at the back and the front, and the girdle is of the taffeta. To copy this at medium expense, one can make the gown of changeable silk voile, and wear it over some light silk or safin petticoat. The trimming can be in a three-inch flowered ribbon, mounted on a band of plain taffeta.

#### IN TWO SHADES OF GRAY

The gown pictured in the fourth drawing is in fine gray woolen voile over an underskirt of cinder gray satin. The lace for the collar and cuffs may be any left-over pieces in one's collection best suited to the gown, providing the mesh is heavy and open. The cordings of the material and a pale yellow rose are the only other trimmings of this quaint little model of much serviceability. Here again we have the slightly full train, lying on the floor for five or six inches.

#### A Dainty FICHU DESIGN

One is really not in the fashion now unless the wardrobe contains one gown at least which has a fichu for its trimming. The old style has come back and reasserted its charm. The sixth illustration shows it in embroidery on a lavender silk mull, with a sash of soft black satin lined in white and held at the back with a big button of needlework. At the front the fichu comes just to the waist-line. But before adopting the fichu one should make sure that it is becoming to her style, for there are plenty of figures that cannot stand it at all. It decidedly broadens one above the waistline, and unless carefully cut and arranged, tends to give a very matronly look.

#### SUMMER EVENING FROCK

The success of the model in sketch No. 5 is entirely due to its draping, and it can be managed by any home seamstress. The material should be a light, fine mull, sheer enough to look filmy when it is full in. Batiste is a good choice, or one of the silk mulls that come in all colors at 85 cents the yard, double width. In white, with the sash contrasted in turquoise blue and striped in black on the edge, it is very smart. The little balls may be in white crochet, or covered in silk to match the

sash. Note how charmingly this loops down the side, with one end hanging quite loose on the floor and slashed up in a deep swallowtail. The embroidery on the waist is the simplest kind of an undertaking, just some cordings of silk to match the sash laid on in triangular motifs.

#### A MIDSUMMER SPORTING MODE IN MILLINERY POPULAR AT NEWPORT

Every summer there is sure to be some sporting hat that is especially in vogue with well-dressed women and girls, and this season it happens to be one that is well within the reach of the limited purse. It comes in white felt and resembles the little knock-about Alpine and Robin Hood caps that were fashionable last winter in furry felts. The felt is in summer weight, very smooth and in the dull finish and cleans with pipe clay or blanco. Being a style intended only for tennis and golf, or for informal wear, it has little trimming. Around the crown there is an inch-wide band of white gros-grain ribbon, with a flattened bow at the left, spreading sideways. A loop of the same kind of ribbon in royal purple stands straight up in the middle of the bow, giving a jaunty little touch. There is a narrow, rolling brim, and the crown is round. At Newport these caps or hats are much worn, and are especially well liked for motoring, as nothing short of a hurricane can blow them off. The head size is very large and the hat comes down low. The price is \$7.50.

#### A LINEN HAT WHICH MAY BE CONTRIVED AT HOME

Then again there is a fashionable hat that can be made at home. It is of a rolling, broad-brim shape with a round crown, with the under-facing of dead white straw, and the entire top covered in fine linen of

medium weight, in either white, tan or a color. The trimming is made from five-inch ribbon, in a matching or contrasting shade. A serviceable choice for a limited income is an all-white hat trimmed with black ribbon, moiré on one side and satin on the other. The shape selected for this hat will be most effective in broad, simple lines. The linen to cover the brim is cut on the bias and turned in at the edge and stitched. A round crown is easiest to fit the linen over, though a square one is not difficult. Fold the ribbon in three deep plaits and lay it close at the base of the crown, tacking it here and there. On the left there is a large cockade, which from the side view is as wide and as high as the crown. The part that lies against the hat is tacked in inch-wide plaits, sun-ray fashion, and for a center there is a stiff little arrangement made by taking a good length of the ribbon and folding the ends back against itself from the middle in inch-wide folds, each edge a little lower than the one above. This at the bottom is caught together by a cross-piece. Such a hat as this is excellent to go with muslins and linens, and just fills the need for something that is at once smart and inexpensive. If one wishes to purchase it outright instead of making it oneself, it is to be had for \$10. In lavender and pink and blue it is charming, and a particularly good combination with white is a cockade in a pale shade of yellow moiré.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown, in the regular stock sizes.





*Tunic of mole-colored mousseline over a charmeuse foundation of a darker shade; the chevron front of the tunic is embroidered in tarnished silver and beads of peridot green and opalescent coloring*



*Frock of dark blue foulard figured in Persian tones. The deep hem of black satin is piped in old gold; the citizen waist has folds in fichu fashion ending with a gold tassel*



*Boudoir creation of a short tunic of shell pink mousseline over a charmeuse foundation with a border in Dresden coloring. The tunic is edged with jeweled trimming, and the inset piece at the neck is of turquoise chiffon with gold braiding*

*ing. The tunic is edged with jeweled trimming, and the inset piece at the neck is of turquoise chiffon with gold braiding*

PAUL POIRET GOWNS OF DISTINCTIVE SIMPLICITY, ONE WITH A STRIKINGLY LENGTHENED COR-

SAGE, ANOTHER IN HIGH-WAISTED EFFECT, AND THE THIRD A NOVEL BOUDOIR CREATION





No. 1.—A pointed and ruffled tablier characterizes this bewitching débutante frock of white tulle, crossed with flowered chiffon

## WHAT SHE WEARS

The Vogue of Valenciennes Lace—  
Puritan and Martha Washington  
Frocks a New Midsummer Whim

THE lack of enthusiasm shown here in accepting the silk fringes prescribed by the Parisian advices as a decoration for midsummer costumes is compensated for in its use upon petticoats, for here every bit of trimming must be subordinated and made as flat and clinging as possible, and a suggestion of bright-colored fringe disclosed through the Directoire opening of a smart, tailored skirt is both chic and fascinating. The correct princess slips and petticoats must not add the slightest enlargement to the slim silhouette, but, on the contrary, must efface themselves to the last degree. A material of the highest fitness for this purpose is silk jersey (known also as *tricot de soie*), which softens the outline of the corset and falls closely in exquisite lines. Fringe, I may add, has not only found its way into costume and petticoat trimming, but has also invaded millinery—tentatively, however, for a hat so embellished is rather

too suggestive of the evening lamp to become an accepted vogue.

### SKIRTS RUFFLED TO THE WAIST

Another evidence, besides fringe, that the mid-Victorian era is inclined to influence the present clothes question, is the adoption of ruffled dress skirts—ruffles to the waist being made with scant fulness and edged with satin binding, or very narrow Tom Thumb fringe, or a line of beads, or, possibly, ball fringe. Frequently these scant ruffles are made of marquisette, chiffon, lace, or other diaphanous material that gives a stylish *voilage* to a contrasting satin foundation, and the effect is truly excellent. Another smart way of using ruffles is to make them of gathered Valenciennes lace, about an inch wide, set on with a line of soutache or rat-tail braid in a color. An afternoon costume treated in this way was most effective. The skirt of silver gray satin was overhung with a straight-around

skirt of self-colored marquisette, modified at the hips by pin tucks to achieve a close fitting, and lapped down the left side of the front with purple satin buttons to a little distance below the knee, where it spread slightly for walking, revealing the inner skirt lining of purple chiffon. A trimming of seven rows of gathered Valenciennes lace, each headed with narrow, purple rat-tail braid, was set around to knee height, there being about two inches of space between the ruffles. The peasant bodice of all-over Valenciennes lace, made with the pinafore caught upon it with small purple buttons, had a flat frill of the lace edging, headed with purple rat-tail, set at the neck and sleeves. The notable style feature, however, was the smart little coat of silver-gray satin, which had large Venise lace revers, edged with an inch-wide band of purple satin, and a purple satin cord defining the waist-line. A high Pierrot hat of white Tagal, with a purple velvet brim and an upstanding trimming of white wheat, was altogether stunning, as also was the purple velvet parasol, shirred on the outer edge of each panel in the new "palm" style.

### VALENCIENNES LACE USED TO FASHION AN ALLURING HAT

Sometimes these narrow Valenciennes ruffles are set on most eccentrically, even defining a pattern in circles, festoons, or walls-of-Troy on gauzy voile or batiste skirts, with a trimmed shoulder cape to match that adds a quaint, old-timey suggestion. In fact, Valenciennes lace is enjoying distinct favoritism in the midsummer modes, and also finds a charming expression in hats. I saw a dainty round hat of delicate pale green straw which had its brim entirely covered with overlapping rows of narrow, gathered Valenciennes lace that had been charmingly treated with watercolors—the alternate scallops of pale green and shrimp pink, as also the alternate polka-dots, a pink dot being in a green scallop, and vice versa. An airy quill made of this painted lace, gathered on a pale, rose chiffon foundation, gave a bewitching allure to the development; and one could readily imagine the laughing brown eyes and wavy hair that should form its proper complement, beneath the brim.

The arrival of the latest bride is always an event of striking social interest, and so it was at a brilliant luncheon given recently at the villa of a famous Newport hostess—one of those delightful early summer functions which obtain there in such perfection.

It was known that Parisian *couturières* had expended their subtleties of design upon her trousseau frocks, and therefore feminine curiosity was aroused to the highest pitch. What she might be or say or do interested them but little (women, they averred, were pretty much alike, after all, barring variation in eyes and temper), but what she might wear in making her social *entrée*—ah, that was quite different!

### THE PINK LADY AT A NEWPORT LUNCHEON

As she descended the stairway to greet her hostess, quite a-tremble at the idea of seeing so many new faces, the orchestra concealed behind the palms, was playing softly excerpts from "The Pink Lady." This was a mere coincidence, of course, but it was a pretty tribute to her frock and herself which was not lost upon the assembled company; for she was all a fluttering pinkness of cheek and gown.

Her gown, pictured in sketch No. 4, showed a princess fourreau of palest coral-pink satin overhung with a self-colored marquisette drapery that was trimmed with a wide, diagonal band of rare Venise lace over black tulle, the same lace forming the Marie Antoinette fichu, and the black tulle also creating the guimpe and undersleeves. A sash of black velvet, which crossed the right hip and ended in a stiff bow on the left side near the foot, gave a smart touch of character, and a gold-braided plastron at the bodice front was distinctly French. Her stunning pink hemp Virot hat had an impressive bow of wired black Malines lace on the right front, its large, round crown being covered with coral-pink gladiolus florets. An ivory-handled parasol, richly carved, which was brought into evidence later for a stroll through the gardens, had a shirred top of *écru* chiffon, flowered in bouquets of pink roses over a lining of plain coral-pink, and was tied at the handle with a bunch of variegated sweet peas. She wore pendent loop earrings of pale pink coral and pearls, in harmony with a flat Dutch collar of the same combination of gems, which was marked with diamonds on each downward point, and was a miracle of smart gem-setting. The only touch of color contrast was shown in a flexible dull gold bracelet, set with jade.

### OF PUMPKIN-COLORED TAFFETA, WITH AMBER LACE AND POPPIES

Another gown worn at this same luncheon, and shown in sketch No. 2, was of pumpkin-colored embroidered taffeta, deco-



No. 2.—The half-fichu of lace, caught on the bust with a flaming poppy, is a deft little touch of midsummer smartness



No. 3.—A jaunty marquisette skeleton coat, with revers of white moiré, tops this costume of pastel blue Pompadour satin





No. 4.—This pretty gown, worn at a Newport luncheon, pictures the reign of the fichu and diagonal trimming

Next in importance come the frocks of surah or silk serge. Smart tailored gowns of white silk serge have a band of silk fringe set straight around the bottom and on the short sash-ends that confine the back of the coat. An agreeable variation to the all-white costume shows a combination of foulard that is coin-spotted in white on a ground of violet, tan or dull green, with plain white material; the foulard being introduced in the short coat, the triangular underpanel to the white skirt, the cuffs to the white sleeves, the reticule, and the parasol border. Another good combination is white charmeuse with black satin in the simple cassock style so highly approved, with the black satin half-way up the skirt, and also forming the very deep sailor collar, the elbow cuffs and the border to the single lapel of Venise lace. This is an excellent model for Casino wear, as it can be worn with any sort of a hat, but one of white hemp with a black velvet underbrim facing, trimmed with yellow chiffon roses, and worn with a pendent white lace veil, would be appropriate. Black Chantilly or guipure lace collar and revers on a white silk or satin coat is a style feature which has met with recognition this season. Among the wearable surahs with shot effects there is nothing smarter just at present than violet and moss-green changeable, with a double pencil-line of white and olive, and trimmed on the coat with a wide collar of white moiré.

THE BEAD STILL REIGNS SUPREME

Instead of disappearing from mortal ken with the passing of the spring season, beaded laces and trimmings and all-overs and garnitures have taken a firmer hold. It seems that women have never before worn so many dangles and chains. Wooden beads—not heavy—are made up in fascinating ways, and bead edges and fringes are used lavishly on evening gowns, to hold up diaphanous sleeves, to rope across chasms where drapery must be held fast, to form head-dresses, latticed berthas, tassels, *cordelières*, and what-nots, and to give unexpected touches of color almost anywhere.

QUAINT PURITAN AND MARTHA WASHINGTON FROCKS

To neglect to mention the Martha Washington and Puritan costumes of the present moment would be an unpardonable over-

sight. Made of crêpe météore in solid colors, or in any of the striped voiles, chiffons or lawns, they are bewitchingly simple, showing the straight skirt shirred to the plain bodice at the Empire waist-line, and finished around the foot, as high as the knee, with either old-fashioned puffings or shirred cords. A crossed fichu of tucked net and lace falls over the shoulders, and the collarless guimpe of net has a line of shirring around the neck. A shirred rosette of a contrasting color is set at the left side where the fichu crosses.

NEW BALL GOWNS ARE DREAMS OF HARMONY

Ravishing gowns have just been finished here for the season at Newport and Bar Harbor, and one smart house has been making a specialty of batiste gowns with English embroidery done in color, and lined throughout with chiffon of the same tint, which comes prominently into evidence for the deep foot and sleeve bands. A dream of a frock was in rose pink, and another creation was in champagne—which, by the way, is a color not to be ignored; gowns of white, with the *broderie Anglaise* done in champagne, being considered *haute nouveauté*.

Some dazzling ball gowns that will be seen when the season is fairly inaugurated have also gone forth—one of pale maize-colored chiffon set in an all-over design with lozenges of crystal beads, dainty crystal fringing, and a garniture of tiny pink roses; and another of pale lavender charmeuse with the short bodice all latticed with *diamanté*, and a conventionalized *diamanté* border to the tunic, the “modestie” of tulle being similarly outlined.

Some of the loveliest frocks have been devised for the summer ball gowns of débutantes. One of crystal-studded ninon over pink, pictured in the first sketch (page 34), has a pointed tablier bordered with a deep ninon ruffle, this tablier being crossed with lovely flowered pink chiffon that falls in low drapery behind, the kimono sleeves of the same developing into a deep berthas at the back.

From ball gowns to beach costumes is a far cry, but I was interested to note that an outing skirt of white Turkish toweling has actually been devised to wear with the hat of the same material previously described. It bears any amount of hard usage, and can be laundered without iron-



No. 5.—Linen costume in wine red, showing tucked jacket and underskirt and a uniquely curved tunic

ing—hence its value. Buttoned up the left side, it is made on the simplest lines.

TWO NOTEWORTHY COAT COSTUMES

At a lovely June wedding that was solemnized in a rose garden was worn the exquisite costume shown in the third sketch (page 34), and which was built on a foundation of pastel-blue Pompadour satin (brocaded as well as flowered) with vertically tucked panels of self-blue marquisette in front and back, the straight-hung tunic sloping away on either side to reveal diagonal glimpses of the Pompadour underskirt. The Pompadour also reappeared in the sleeves of the skeleton coat of unlined blue marquisette, with its wide, white moiré collar terminating in a single large button of white pearl. Her blue chip hat had a black velvet crown and velvet quills, the upper brim being matted with tiny pink roses.

A linen costume of wine-red that I saw the other day (see sketch No. 5) showed some novel features. The straight underskirt and short jacket had very narrow vertical tucks, and both were edged with stitched flat bands. The tunic was cut out in a great curve at the bottom, and a collar of Bulgarian embroidery in many colors distinguished the smart little jacket. Her dark red chip hat was banded in white roses, with long, spiky green leaves.

SIMPLE MORNING FROCKS

Extreme simplicity is the order of this summer in the one-piece frocks designed for morning wear, and for very hot weather some charming little gowns of very thin crêpe-cloth, with a hairline of color, are buttoned straight down the front, far enough below the belt to permit an easy adjustment over the head, and merely finished with lace or embroidered collars and cuffs—no other trimming. On the other hand, the afternoon lingerie frocks show the utmost elaboration in lace—several kinds being united in one gown—and also various sorts of embroidery, oftenest the all-white.



No. 6.—Back views of the five distinctive gowns described above. Vogue patterns cut to measure; price, \$4 each

THE RAGE FOR SHADED SILKS

The shaded taffeta in two or three tones has really become a midsummer rage, as Vogue predicted, and the woman of elegance now includes several of these pretty and useful frocks in her wardrobe. Made in the simple, all-in-one coat-frock style, fastening on the side, or in two-piece costumes with a jaunty short coat, to be worn with exquisite lingerie blouses and very Frenchy jabots, they are equally à la mode.





*Piquant model covered in rose-colored silk, faced and banded with écaru lace, and with a huge black velvet bow at back*

THE FIRST MODES IN FALL  
HATS PUT FORTH BY THE  
LEADING FRENCH MILLINERS



*Odette model draped in cream-colored silk and crowned with mounting sprays of thick, white Paradise feathers*



*Smart model from Elaine in silk plush rolling up on one side and trimmed with a feather band and spiking wings*



*Original toque of dark brown velvet and light chamois-colored felt in standing points for a Pierrot effect*



*Large crowned shape of café au lait felt faced with black velvet and trimmed with airy aigrettes. Elaine model*





PIQUANT MIDSUMMER FROCKS FROM PARIS, SHOWING  
THE SEASON'S CULMINATION OF THE COUTURIERE'S ART

*For descriptions, reverse views and prices of patterns see page 53*



## SEEN in the SHOPS

August Modes in Fetching Hats of Straw and Lingerie—Smart Costuming for the Mermaid—A Sporting Shirt after Man's Regulation Model

NO other style of hat seems as appropriate to wear with the dainty midsummer frocks as the new lingerie model, with its straw foundation. The shops are filled with such irresistible creations that a choice is difficult to make. There are pretty, low-crowned sailors with wide, rolling brims of fine, colored chip, which are covered with white dotted Swiss or batiste and trimmed with a single rose of the same color as the straw. They are light, afford good shade for the eyes and may be worn equally well with a simple linen suit or a more elaborate afternoon gown. Price, \$12.50.

One particularly pretty French model which can be copied for \$22.50 is made with a full Tam-o'-Shanter crown and a wide, drooping brim of eyelet embroidery. A three-inch band of soft white Leghorn finishes the edge of the brim. The only touch of color is a large velvet rose at the left side of the crown. The gathered facing of batiste makes a becoming frame for the face, and the whole effect is chic and worthy of its French designing.

### PRETTY NÉGLIGÉES

At all seasons of the year the dainty negligée offers a temptation one longs to indulge in, but at no time does this bewitching gown seem so absolutely necessary as during the heat of the summer months. A pale blue crêpe de Chine dressing sack comes in three-quarter length, and is designed on graceful Empire lines. The back is trimmed with narrow, plaited ruffles

of white net edged with blue satin baby ribbon. A small rolling collar of fine white lawn finishes the neck and a tiny cluster of crêpe de Chine roses is caught at the front. Price \$15.50.

The same shop shows a tea gown of dotted Swiss made over a fitted lining of white marquisette. On the skirt there are deep pointed insets of fine tucked net between which the Swiss falls in panels which are tied at the bottom by narrow pink ribbon. The short kimono sleeves and high Empire waist are made of puffings and fine French beading. The entire gown is outlined with French Valenciennes edging, making the most bewitching summer negligée one could dream of. The price is \$45.

### AN UP-TO-DATE BATHING SUIT OF MOHAIR

The two well-cut bathing suits illustrated are shown in one of the largest and best-known shops, which has long had the reputation of having an unusual variety of these garments at surprisingly low prices. The one shown in sketch No. 3 is a most becoming model, giving pretty and graceful lines. The suit is made of black mohair trimmed in white. The waist is cut with kimono sleeves—the plain shoulders being emphasized by bands of white braid, one inch in width, forming cross-wise stripes from the neck to the bottom of the sleeves. The back is perfectly plain and the front fastens in surplice effect. A band of mohair, embroidered in white dots, finishes the small V neck, and continues



No. 1—Good style tailored blouse of fine batiste, with tucks, an embroidered frill and tiny crochet buttons. Price, \$5



No. 2—Well-cut bathing suit of black satin in front-paneled style with embroidered trimming bands. Price, \$13.25



No. 3—Smartly designed bathing suit of black mohair and white braid, having a kimono waist and side-trimmed skirt. Price, \$7.75

down the front and is repeated again on the skirt. The waist and skirt are in one piece, joined by a broad belt. Separate bloomers complete this attractive suit, buttoning to the belt of the skirt in a most ingenious and comfortable way. The cost of the suit is \$7.75.

### A MODISH SATIN BATHING SUIT

In No. 2 a more expensive bathing suit is shown in the same shop. Black satin is the material used for this simple model. The waist has a panel down the center front and two broad tucks on each shoulder, giving the necessary fullness over the bust. The sleeves, which are set in the armhole, are small and loose, finished by two bands embroidered in white polka dots. The skirt is in plain circular style, having a panel down the center front to correspond with that on the waist. Bloomers are attached to this suit in the same manner as in the one just described. The fastening of the suit in front is cleverly hidden under the panel. Both of these bathing suits are in excellent style and designed to be comfortable as well as becoming. The cost of this satin suit is \$13.25.

### TAILORED LINEN SUIT OF DISTINCTIVE CUT

A linen suit is indispensable, for innumerable are the times when one is needed. In sketch No. 7 there is reproduced a smart model, made on the new fall lines. The jacket is short and slightly fitted at the waist and has a long collar with square revers. Three buttons on the cuffs of the long, plain sleeves give a tailored finish. The fastening of the coat is odd, being of a double row of six buttons, which start at the high waist-line and continue to the bottom of the coat. A plain skirt is used for this model—it measures two and a quarter yards around the bottom and is well cut on smart lines. This suit can be had in white or different colors for \$35.

### COQUETTISH BATHING CAPS OF FINE RUBBER

These are made of different colored rubber, after the style of the popular mob caps. They are large enough to completely cover the hair and are gathered into little rosettes at each side. At the back there is a drawing string which may be pulled up as tightly as desired. The rubber is of the finest quality, having a sheen like silk. These little bathing caps are extremely jaunty, and without exception becoming to every face. The price is \$1.95.

### THE UBIQUITOUS LINGERIE BLOUSE IN A SMART, SIMPLE MODEL

An additional pretty blouse always finds a welcoming place in the wardrobe. It need not be elaborate, but it must be well cut and made in good style. The one illustrated in the first sketch possesses these two virtues, and is very smart worn with a tailored suit. The material used is fine batiste designed with clusters of tucks, one pin and two larger tucks in each cluster. The sleeves are tucked in the same way, and finished by a deep cuff of pin tucks and a narrow turnover cuff of batiste, scalloped in color. The back is plain but for four clusters of tucks. Down the center-front, where the waist fastens, there is a close line of crochet buttons and a wide, pleated frill of the scalloped embroidery. The collar is made of pin tucks and finished by a turnover collar. Entre-deux is used for joining the seams and for setting the sleeves into the armholes. In every way this blouse is well worth \$5, the price asked.

### A MAN'S SHIRT MODEL FOR WOMEN

For years past women have been wearing so-called men's shirts, but in reality they have differed in many respects from the regulation man's model. Now a firm is making a man's shirt for women at the regular prices of men's shirts, and the de-



ROSETTES WHICH GIVE A FRENCH TOUCH TO LINGERIE

Fluffy rosettes of different colored wash ribbons may be bought ready to sew on nightgowns, dressing sacques or lingerie for 50 cents for two. These are of inch-wide ribbon with satin dots and in size and appearance are much like small chrysanthemums. They are used with charming effect on French lingerie, imparting a characteristic daintiness.

ODD BUCKLES FOR SMART PUMPS

Cut-steel buckles on gun metal, patent leather or white buckskin pumps are among the smartest accessories for well-shod feet. These may be had in an oval-shaped buckle in fancy design for 55 cents a pair. In oblong, a trifle larger, about an inch and a half by one inch they cost 75 cents the pair.

A LIGHT PICNIC BASKET WITH ALL THE FITTINGS

A light-weight luncheon basket for the picnic in the woods, on the beach or up the river, comes fitted with plates, cups, knives, forks and spoons for four people at \$15. In the basket are partitions for thermos bottle, which will be added, if desired, at an additional cost of \$2 or \$4 a bottle. There is a small nickel-plated covered bowl for the butter, a glass bottle for the alcohol, and a sandwich box.

fined and conservative taste from the vast collection of beautiful and unbeautiful things the Parisians exhibit. These French designs, revised and re-created by her clever American discrimination and ingenuity, are even more charming than their originals.

A FASCINATING ARRAY OF NECKWEAR

Of all the accessories of a woman's toilet none is more fascinating or more feminine than her neckwear, and the array of bows and jabots, frills and stocks, which are displayed here so attractively, makes one buy recklessly. Here one finds the prettiest and daintiest of lingerie ties, made of sheer linen lawn with plaited ends finished with ruffles in dotted, striped or colored material, at a price of \$3.50.

For the same price there is a most odd and attractive jabot combining the plaited frill and the cravat. Black satin is used for the cravat, which measures twelve inches in length from the bottom of the collar to the ends of the long points. White net, plaited, forms the frill on the left side of the satin. A half-inch band of black satin encircles the neck at the base of the collar and fastens in the back by a hook and eye. This jabot is imported and is unmistakably Parisian. There is also a dainty bow of hemstitched linen lawn edged with Valenciennes lace. One end of this bow is square and finished with wide lace; the other, rounded about a medallion of drawnwork, is exquisitely em-

A CORDELIÈRE BAG DEVELOPED IN TWO COLORS OF SUÈDE

An extremely smart bag seen in one of the shops is of black and white suède, the two contrasting colors most effectively combined. In its slimness of body this bag follows the prevailing mode. Its dimensions are 6 inches across the top and about 8 inches across the bottom. The lower corners are sloped off in a curve, as are also the corners of the overlapping flap, and the decoration on the right side is unique. The white suède foundation is partly concealed by a piece of black suède that starts along the base of the bag and runs upward in four regular points. These points reach almost to the flap, which is also in black with a white button clasp. The back of the bag is developed in black, a fact that adds greatly to its serviceableness. Silk tassels trim the long, knotted cordelière, and a flat suède cardcase in the darker tone is tucked away inside. The price of this charming costume accessory is but \$3.50. For the same price the bag may also be had in khaki with cinnamon brown, king's blue on a delicate Copenhagen, and black on purple or on deep blue. A smarter bag than this is seldom seen.

A MODEL GOWN FOR MOTORING OR FOR TRAVEL

Of natural pongee, this simple gown is touched with color, either Irish green, du Barry rose, brilliant blue, or black. The material is so soft that it may be rolled up in a bundle and carried, yet will look trig and fresh when shaken out. The collarless neck is trimmed with bullet buttons of colored satin, and a crushed satin ribbon is drawn through eyelets down either side of the bodice front. The short skirt is cut in novel fashion and trimmed with buttons. The kimono sleeves are piped in color and also finished with buttons. A tucked girdle of the pongee joins skirt and bodice together. The cost of this serviceable little frock is but \$25.



No. 4—Smart shirt in blue-and-white striped madras, after a man's model. Price, \$1.25

mand for them is proving how successfully they are filling a popular need. In the fourth drawing one of these shirts is reproduced. It is of white madras with a blue stripe. In every respect it resembles a man's shirt, even to fastening on the right side. The collar is attached and is of the same material, as are also the turn-back cuffs, which fasten with links. This shirt is particularly smart and whether at the seashore, mountains or country, one or two of these should be included in the wardrobe, for nothing could be better for fishing, shooting, golf, tennis or any kind of sport. The cost of this mannish shirt is \$1.25.

A NEW GARTER INVENTION THAT SAVES HOSIERY

The button-and-loop garter clasp made in various styles, with the idea of preventing any break in the top of the stocking, has long been familiar, but one by one these have been abandoned as useless, as the strain on the stocking has continued to work havoc. Even the stocking manufacturers have tried to overcome this universal complaint by strengthening the top of the stocking by a double thickness—but without avail. Now by a recent invention all these troubles have been solved, for a garter clasp is sold which distributes the strain and, therefore, preserves the stocking. Sketch No. 6 gives an idea of this clever little device. The secret lies in a small slide which is independent of any elastic or rubber portion. When once fastened it is so flat and neat that it does not show even when worn with a tight-fitting gown of the thinnest material. All the good points of a perfect clasp are contained in this new invention. A good elastic garter with this style clasp is sold for 50 cents. Several leading corsetières have also adopted it.

A PORTABLE WARDROBE

So often the closet room in a summer hotel is limited, making it almost impossible to accommodate a full supply of gowns—but all this inconvenience is easily done away with if one possesses the wardrobe shown in sketch No. 5. This portable closet comes apart and fits down in the bottom of the trunk, taking up very little room. It is not expensive, and is an attractive piece of furniture for the boudoir, while for traveling it is indispensable. Arriving at one's destination it is the easiest thing in the world to put it together, and what a joy it proves! This wardrobe is made of white enamel, having the door lined with flowered cretonne covered with a latticework of wood. It measures 53 inches in height, 23½ inches in width and 14 in depth. It contains a back board with six coat and six trouser hangers. It is also made of mahogany and oak as well as enamel. In enamel with a latticework door the wardrobe costs \$25, and \$5 less without the latticework.



No. 5—Portable wardrobe, made in sections, in white enamel with cretonne and latticework. Price, \$25

DAINTY PAPER NAPKINS

Pretty square napkins of scalloped white crêpe paper may be had for 12 cents a hundred. These are cool and dainty for the tea basket or picnic lunch. Others with plain center and a two-inch border in satin finish may be had for 14 cents a hundred.

NOVELTIES IN BLOUSES, NECKWEAR AND GOWNS AT A SPECIALTY SHOP

For the lovers of the beautiful there is a most fascinating specialty shop hidden away from the multitude, but well known and patronized by women of exclusive taste. Though the shop is small it seems to have an exhaustless supply of exquisite novelties—blouses, gowns, wrappers and neckwear—all of which exhibit a Parisian chic and are made with the care and perfection of expert workmanship. This is not to be wondered at, as each thing in turn, whether it be a dainty jabot or an elaborate lace gown, is selected by a woman of re-

broidered with a wreath in old blue—the French-iest, most coquettish little bow imaginable and priced at \$5.50.

A cunning little bow of black velvet is found nestling in among the more fluffy lawns and laces. This is absolutely simple in design—nothing but a flat bow of velvet ribbon trimmed with white lingerie buttons—but it has that touch of distinction which none but the hand of an expert can impart. Price, \$2.25. Another smart tie is made of black satin and white, corded silk. A stiff, jaunty little bow with long, straight ends is made so that the white facing shows equally as much as the black, giving the fashionable black and white effect. This clever and chic novelty is \$5.50.



No. 6—A new garter clasp which deals gently with hosiery tops



No. 7—A distinctive linen suit with double-breasted front fastening low with two rows of buttons. Price, \$35





CHIC COSTUME WITH LOOPED-UP BACK PANEL, AND  
A DRAPED TAFFETA SUIT WITH CONTRASTING BANDS

*For descriptions and prices of patterns see page 53*





THE LATEST FRENCH MODELS SHOW THE CORSELET GIRDLE, VEST EFFECTS CARRIED OUT IN LACE AND SATIN, AND SKIRTS FINISHED WITH ROWS OF NARROW PLAINTING





Photographs by Paul Thompson  
Jules Eckert Goodman, author of "The Man Who Stood Still" and other successful plays



Thompson Buchanan, author of "A Woman's Way," whose new comedy, "Natalie," is to be presented by Mr. Frohman this autumn

MANY a player, flushed with personal success during a first performance, goes home upon its conclusion to congratulate himself. Sometimes, when the part may have brought favorable recognition to the one enacting it, even though the play as a whole has not succeeded, he sends words of cheer to the playwright.

Discerning folk who go frequently to the theatre realize that the player's debt to the author is a heavy one. A good play is one in which the characters are made so real that the story becomes subordinated. Too often an audience applauds for the men and women appearing beyond the footlights rather than for the person responsible for the work.

#### THE AUTHOR OF "A WOMAN'S WAY" TALKS ON THE RELATION OF PLAYWRIGHT AND ACTOR

Thompson Buchanan, who first sprang into notice as a maker of plays with his charming "A Woman's Way," given in New York two seasons ago, with Miss Grace George in the leading rôle, smiled whimsically when asked how much the player really owed the playwright.

"Is it possible," he queried, "that you have developed such a desperate hatred for the present crop of playwrights that you are determined to have them removed by violent means? I know so many charming women on the stage whose abilities are unquestioned and so many husky actors, that I hesitate to take up the question."

"But, seriously, the facts are that playwrights and players are absolutely dependent, the one on the other. Bad acting will kill any comedy ever produced, but on the other hand there have been a number of plays of pure emotional appeal in recent years that are absolutely actor-proof."

"No player could fail in 'Secret Service' or 'The Lion and the Mouse,' and even a phonograph could hardly help scoring in 'Tanqueray,' 'The Thief' and 'The Easiest Way.' In spite of the fact that the United States is at present personality-mad, there are few actors who are practically independent of the vehicles in which they appear."

"The public should, and ultimately will, I believe, take the pains to differentiate between the actor and the part. The competent dramatic critic does, and in my opinion the best friends the young American playwright has to-day are those members of the combined corps who point out any mistakes in kindly fashion."

#### WHERE THE RÔLE WAS CONFOUNDED WITH THE INDIVIDUAL

"In my judgment, to distinguish between the actor and the rôle is the real crux of the question: 'How much does the player owe the playwright?' I recall, to illustrate, a certain incident in which a distinguished actor, who should be a star, had a part assigned him in a play where the principal

feminine character was undertaken by a fairly competent young leading woman.

"The actor was an artist; so complete an artist that he played his part as it should have been, which called for his being dominated by the actress, who could not have failed to score had she merely spoken the lines assigned to her. Nevertheless, some of the critics (the performance took place in a city some distance from New York) failed to distinguish between the player and the rôle and devoted much unnecessary space to the future of the leading woman."

"One of these days, when more of the young men in the colleges recognize the possibilities of acting as a profession, we shall have a greater number of really broad players among the men. Nowhere in America can one find keener minds and more charming women than among the younger actresses, and, in my opinion, they compare favorably with the actresses of any country."

"The greatest factor in their favor is that many of them not merely read and study, but live lives full of vital interests quite apart from the theatre—thus keeping a proper viewpoint on the bigger world outside. Actors who live that way are the ones who really help the playwright."

"The drawback of some of the young men on the stage is that they associate too much with one another and not enough

## CREATIVE COÖRDINATION in STAGE WORK

Prominent Dramatists Discuss the Teamwork of Playwright and Actor—Comedy at the Mercy of the Latter, while the Play of Emotional Appeal can be Actor-proof

with men outside the profession of acting. This must result in the deadening of originality and an inclination toward stereotyped work; also in premature gray hair for authors. When the average young actors follow the example of the very successful and live in the big world, acting only in the theatre, treating their profession always with dignity and the seriousness of purpose that it deserves, then shall we have young actors the equal of the young actresses. But we shall not until then."

Mr. Buchanan has one fixed rule in writing plays. Whenever he gets an idea for a play or scene while he is in the theatre, he takes it for granted that it is worthless and forgets it. The best plays, he believes, are those that show how the people who really live face life, and the best way to get good ideas is to go and live among such people.

#### A NEW COMEDY BY THOMPSON BUCHANAN

The idea for Mr. Buchanan's new comedy, "Natalie," which Charles Frohman is to produce in the fall, he secured while standing as best man at a friend's wedding in a little church in a small town. The central idea prevailing in a comedy which this talented young man is now writing for Miss Grace George, to be produced by William Brady, came at the regular Saturday night dance at a country club in his own state, Kentucky, when he

asked to be introduced to an innocent-looking and attractive young girl whom the women, by common consent, seemed to avoid.

After the main idea come the *dramatis personae*, and it is no use, asserts Mr. Buchanan, to try to "write" them until each is an intimate friend. It takes Mr. Buchanan a month to complete the first draft of an act. "And one rarely realizes how poor it is," declares this modest young man, "until the players read it the first time from the parts."

Like most capable playwrights, Mr. Buchanan is "on the job" right up to the moment of the curtain's rise on the New York first night. And he admits, as do others, that even the cleverest of authors, and those who are most confident by nature, have a funny feeling deep down in their hearts when that curtain goes up. Says Mr. Buchanan: "To apply Langdon Mitchell's clever line regarding the question of marriage—'It's always the first time.'"

#### A NATIVE OF LOUISVILLE AND THE HOLDER OF COLLEGE ATHLETIC CHAMPIONSHIPS

Thompson Buchanan was born in New York City June 21, 1877, his father at that time being one of the assistant rectors at St. George's Episcopal Church. Most of his life has been spent in Louisville, which is the family home. Mr. Buchanan developed such a sturdy pair of legs at his high school that he decided he needed a college education, and he thereupon entered the University of the South, at Sewanee, where he took a course as a half-back on the 'varsity football eleven. To make his educational training complete, Mr. Buchanan annexed the championships for high jumping and hurdling for two successive years in the Southern Inter-Collegiate Games.

After leaving his Alma Mater the playwright took up newspaper work, but dropped it temporarily to serve during the Spanish-American war as a member of the First Kentucky Volunteers. But Mr. Buchanan had the writing talent, and at the close of hostilities he came to New York and wrote "The Castle Comedy" and "Judith Triumphant," both of which were sold to Harper's, the former in 1904, the other a year afterward. It was in 1908 that "A Woman's Way," his first play, was produced. Since then he has written "The Intruder," "Lulu's Husbands" and "The Cub."

#### JULES GOODMAN, DRAMATIST, WRITES "UP" TO HIS AUDIENCE

Another young American playwright who has but recently "made good" is Jules Eckert Goodman, whose four produced plays have all been given to the public in the last two years. They are "Mother," "The Man Who Stood Still," "The Right to Live" and "The Test." Mr. Goodman



Charles Dillingham, who staged "A Slim Princess," is a master of stagecraft



was born in Gervais, Oregon, on November 2, 1876. He took his A.B. degree at Harvard and his A.M. at Columbia. Thus equipped, and with the desire to write plays firmly fixed in a well-developed mind, Mr Goodman went at his task and appears likely to keep busy, with prospects of successful recognition, for some time to come.

"The old saying that one must write down to an audience is all trash," said Mr. Goodman vehemently. "You must write up to them. The American audience will 'beat you to a situation' every time, for their imagination is keener than that of any man who writes.

"Character, in my opinion, is the most important element in any play. It is the moving force of any work that has strength, and must be true to life to carry proper appeal. The difference between real drama and melodrama is that in one character determines the action, while in the other the action determines the character. Character must give a definite idea; it can never remain static.

#### PLAYWRIGHT AND ACTOR DEPENDENT ONE ON THE OTHER

"It is my opinion that while the playwright may not always, at the outset, receive full credit for what he does, his debt to the player of ability is quite as great as that of the latter to him. Each is, to an incalculable extent, dependent upon the other. The well-made play cannot be seen to advantage without adequate interpretation, nor can any player do himself justice without a part that rings true.

"Opportunity never knocked more loudly on the door of the American playwright than to-day. Managers are fairly hungry for the product of our writers, and the fact that one may have had no previous recognition makes no difference in giving him his full chance. Men and women who have ideas, who know life and who are sincere in their profession, may feel sure that the doors of managerial offices are swung wide, waiting for them to enter.

"The American-made play is not only predominating in our own country, but in England our successes are duplicating the favorable receptions accorded our plays on this side of the Atlantic. In spite of the fact that here we work with an intensity due to our race and the environment in which we live, the endeavor is prompted by the desire to accomplish results other than those associated solely with the financial side.

"However, results are not secured wholly by merely setting down the governing idea of a play and filling in the situations and the dialogue and 'business.' There is much beyond that which starts when the play goes into rehearsal. Here is where the real work begins, and anyone who has gone through the ordeal of a production knows the anxious hours and the trials leading up to the stage manager's order to ring up the curtain."

Mr. Goodman often waits for months before maturing an idea into full usefulness. He will carry a suggestion of an idea about in his head many weeks before attempting to expand it into a tangible dramatic asset. It is his belief that ideas should be permitted to grow as naturally as possible, and that undue forcing interferes with the final strength.

#### AN INDEFATIGABLE WORKER

Once he has developed an idea to its proper focusing point, the time for the actual writing has arrived, and then Mr. Goodman gets into his working garments, mounts the stairs of his home in Mt. Vernon to the top floor and closes the door of his den. His study is a mass of disorder, and no one ventures to disturb even a bit of paper until he has finished the task undertaken.

When he starts his labors Mr. Goodman arranges the table supporting his typewriter—for he writes direct upon a machine—facing a blank wall. On the wall are

pinned several blank sheets of paper, one showing a diagram of the stage setting, and another containing a complete set of the characters in the play. From time to time, as certain incidents come up for possible future consideration, Mr. Goodman will jot them down on the blank sheets of paper. When the act is completed they are pinned to the first draft of the manuscript, to be preserved for future reference.

This young playwright is a fast workman in the transcription of a play, and he seldom requires more than a month to finish the first complete copy. But later comes the revision. This time does not arrive, though, until the manuscript has been laid away for two weeks, after which it is carefully reread, corrections made and a final copy typed in which every unnecessary word is eliminated.

#### REALISM THE TOUCHSTONE OF SUCCESS IN PLAYWRITING

"Cutting the lines down to the bone is absolutely essential in the fashioning of a successful play," declares Mr. Goodman. "The characters must be made to say what they would naturally say under a given set of conditions, and no more. Realism in utterance is always of first and last importance, just as it must be evinced in gesture and everything pertaining to the various elements in a play, and our playwrights are coming to appreciate this more every day."

From the work of the playwright to that of the active producer is a step that brings different elements into order and a point of view that must of necessity be radically different, regardless of the harmony of thought that should prevail. The playwright thinks along certain lines in setting down his words, but the stage-director has but one fixed purpose—practicability.

Before the engaging of the respective players for the several rôles he must read the manuscript until he almost knows it by heart. His directions to the scenic artist and the builder of the sets to be used come after mature deliberation and an almost exact knowledge of every detail demanded. Consultation follows consultation with author, producing manager and various other members of the staff of experts in theatrical matters.

Large sums of money are to be invested, oftentimes, in the "production," as it is called, and there must be no mistakes if it is possible for trained skill to avoid them. And so the successful producer—whose knowledge of the practical side of staging a play is frequently uncanny in its marvelous detail—busies himself at his

task for weeks before giving his orders to his associates in the work.

One of the best-known "producers" in America is Frederick H. Latham, now right-hand man of Charles Dillingham. Mr. Latham is expert in every department of the theatre, from the box office to the back wall of the stage. His career has extended to grand opera (for he was at one time associated with the late Maurice Grau when the latter was in charge at the Metropolitan Opera House) and has touched upon every known form of drama, operetta, musical comedy and extravaganza.

#### OPEN AIR CLASSICAL DRAMA AT COLUMBIA

THE Coburn Players, who for the past eight years have been filling engagements at most of the leading universities of the East and Middle West, have been engaged by those in charge of the summer school of Columbia University for a series of five performances of classical drama, to be given on the green of the university.

"Much Ado About Nothing" is the play selected for the opening night, July 25th. "Electra" will be given on July 26th; "The Taming of the Shrew," July 27th; "Macbeth," July 28th; "As You Like It" and "The Canterbury Pilgrims," July 29th.



Mrs. Donald Brian, wife of the well-known theatrical manager



An autographed portrait sketch of Sarah Bernhardt as L'Aiglon. Mme. Bernhardt has recently returned to France after her final triumphant visit to America





Jane Peyton, the wife of Guy Bates Post, taking her dogs for a morning spin in her motor



Guy Bates Post, who played in "The Nigger" last season, at his country home at Winsted, Connecticut



Otis Skinner takes to the healthful recreation of gardening during his vacation days at Bryn Mawr



Helen Ware, at her home at Winsted, Connecticut, adds a splendid athletic record to her other laurels



Robert Edeson, with his friends Josephine Lovett and John Robertson, enjoying the waters of Sag Harbor



Charles Rand Kennedy and his wife, Edith Wynne Matthison, going over a manuscript together

Photograph copyrighted by Paul Thompson



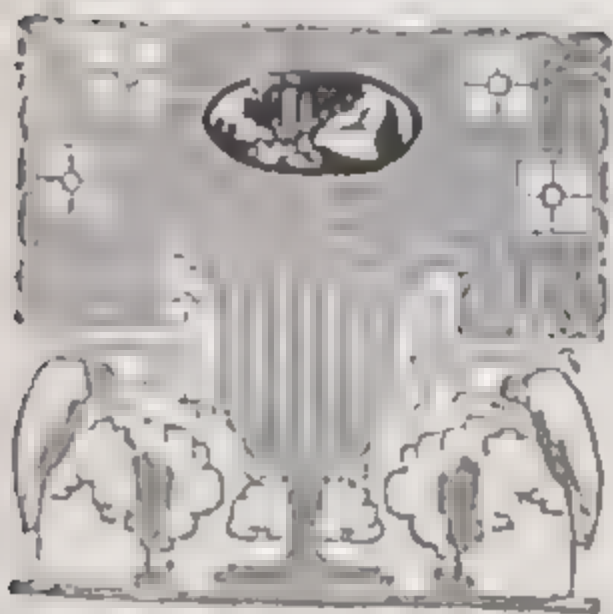
Photographs by Paul Thompson

Robert Edeson and his wife with their dogs on the veranda of their summer home at Sag Harbor. Mr. Edeson will play in Gelett Burgess's "Cave Man" the coming season

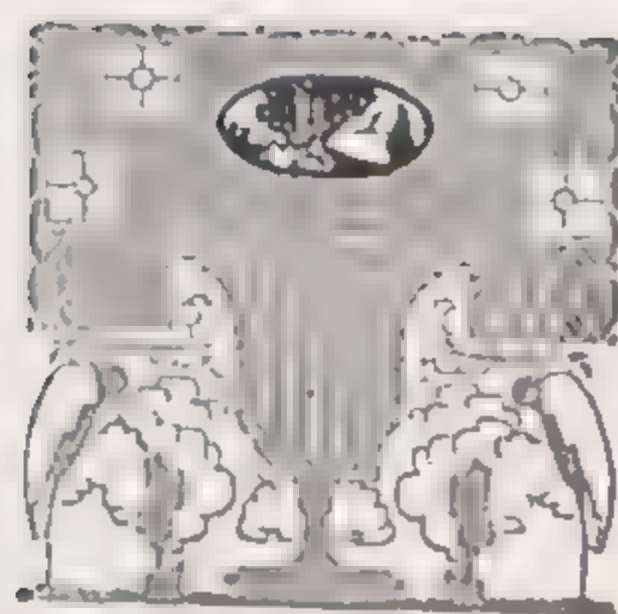


Otis Skinner and his young daughter, Cornelia, with the family pet. Mr. Skinner will appear next season in a new play by A. E. Thomas





# WHAT THEY READ



## New Books, Including a Romance of Primitive Passions—A Fusillade against the Ladies Militant—Our Leading Citizen Eulogized to German Youth

**THE CLAW.** BY CYNTHIA STOCKLEY, AUTHOR OF "POPPY." NEW YORK AND LONDON: G. P. PUTNAM'S SONS, \$1.35.

ANGLO-AFRICAN society is again Mrs. Stockley's theme, and again she illustrates her belief in the primal human passions, though, as in "Poppy," she insists upon "love" in the romantically idealistic sense as the absolutely necessary prerequisite for a woman's giving of herself to a man. The new heroine does not follow Poppy's primitive method of yielding in the dark to a man she never saw, but she falls in love with sufficient promptness. In this she shocks even the hardened Anglo-Africans about her, for the man of her choice is reported to have a living wife. Events occur that lead to her marrying another man, and then we have a study in regeneration that is far from convincing, and at times painfully repellent. The cruel, idle, weak, drunken, lying husband is made to triumph over himself in an astonishing fashion. Mrs. Stockley's book is highly spiced, though milder than "Poppy." It is also less freshly realistic in its pictures of African scenery and society. There is nothing in the new book that equals the earlier chapters of the other, and the native negro character is not so successfully portrayed. The Anglo-Africans for the most part are a most unpleasant crowd as we see them in these volumes.

**WANDERING GHOSTS.** BY F. MARION CRAWFORD, AUTHOR OF "SARACINESCA," "A ROMAN SINGER," ETC. WITH FRONTISPIECE. NEW YORK: THE MACMILLAN COMPANY, \$1.50.

Almost every successful author is tempted at one time or another to write ghost stories. Lytton's "House in the Brain" was once thought properly terrible, though it now fails to raise gooseflesh. Even the realistic Mr. Howells has given us an admirable volume of the kind. Mr. Crawford wrote between 1894 and 1908 most, if not all, of the seven tales of the supernatural contained in this volume. Tradition has settled it that ghost stories shall usually be told in the first person, and that the style shall be one designed to convey the impression of simple sincerity in the teller. Mr. Crawford conforms to traditional requirements in these matters, and makes very readable stories, but somehow they are not quite so harrowing to the nerves as they should be. Ingenuity the author has displayed in plenty, and he has compassed a plausible sincerity in his style of narrative, but all except very young persons will sleep soundly and dreamlessly after reading his book. "The Doll's Ghost," which departs from the autobiographical narrative form, has an ingenuity bordering on the absurd.

### FROM ROUGH RIDER TO PRESIDENT.

BY DR. MAX KULLNICK. TRANSLATED FROM THE ORIGINAL GERMAN BY FREDERICK VON REITHDORF, PH.D., PROFESSOR OF MODERN LANGUAGES, MONMOUTH (ILL.) COLLEGE. WITH FRONTISPIECE. CHICAGO: A. C. McCLURG & Co., \$1.50.

How rapidly public opinion shifts is illustrated by the tone of this book as compared with the current tone of American feeling as to the man it celebrates. Wise students of affairs will hardly venture the opinion that Mr. Roosevelt is not a man to be reckoned with hereafter in public affairs, but only the most enthusiastic admirers of the ex-President can read this volume without recognizing that it shows us, not Mr. Roosevelt of to-day, but Mr. Roosevelt of the period antedating the elections of 1910. Dr. Kullnick writes with an effusive enthusiasm to be matched on this side of the Atlantic only by Jacob Riis. The book is apparently addressed primarily to German youth, and that fact may account for some of its enthusiasm. Of course the most criticized acts of Mr. Roosevelt are ignored or passed over lightly. When all is said and done, however, the most reluctant must

recognize that the record is of an extraordinarily brilliant career and one of great usefulness. It must be remembered also that the hero of Dr. Kullnick's panegyric is still in the plenitude of his powers, still bristling with activity, still the darling of many millions scattered far and wide over this country.

**THE DIAMOND.** BY W. R. CATTELLE, AUTHOR OF "PRECIOUS STONES," "THE PEARL," ETC. NEW YORK: JOHN LANE COMPANY, \$2 NET.

This is a popular account of the diamond, telling of its immense and growing popularity, of the conditions of production, the control exercised over the markets of the world by the diamond syndicate of London and South Africa, methods of cutting, the history of the diamond as an object of taste and desire, the story of individual diamonds famous for size, beauty or other interest—in fact, everything that one would expect to find in such a book is given here with abundant detail. The author writes well, and takes his subject seriously. Historically the book is likely to prove surprising to those unacquainted with the facts as to the vogue of the diamond in various parts of the world. Nothing is more astonishing than the growth of the diamond trade in the United States within forty years. The value of importations reached nearly \$35,000,000 in 1906, somewhat exceeded \$35,000,000 the next year, and was nearly as great in the first ten months of the fiscal year 1909-10.

Mr. Cattelle's account of individual diamonds is of unusual interest. The story of the great Cullinan diamond, which weighed in the rough about 20 ounces Troy and was sold in that condition for \$1,000,000, is astonishing. It appears that no really large diamonds were owned by Europeans until comparatively recent times. Now American multi-millionaires compete with sovereigns for the possession of superb gems. Diamond cutting was little practised in this country up to about 1890, and the seat of the industry before that time was at Boston rather than at New York. Mechanically this volume is executed with unusual beauty. The illustrations are of three kinds—of persons celebrated as owners of diamonds; of gems, in the rough or cut and mounted; of diamond mines, and of diagrammatical forms showing the most famous styles of cutting.

**THE LADIES' BATTLE.** BY MOLLY ELIOT SEAWELL. NEW YORK: THE MACMILLAN COMPANY, \$1 NET.

Rapid fire guns rather than heavy siege artillery are the weapons that Mrs. Seawell directs against the equal suffragists. She is everywhere at once pouring in her hot shot, and not pausing to note the effect in one place before she goes on to direct her guns upon another. She denies the whole-some results claimed for equal suffrage where it has been tried, and insists that in specific instances women have proved no less corrupt in politics than men. With proper respect for her own sex she declares that the reasons against woman suffrage are not based upon the assumption of intellectual inequality, but upon the absence of identity between men and women.

She finds two basic reasons against woman suffrage in the United States, that no electorate can exist that cannot execute its own laws, and that no voter can properly claim maintenance from another. Of course the Socialists would reply to the second of these that no voter will be required to depend upon another for support, since the socialistic state

contemplates the pensioning of women as wives and mothers.

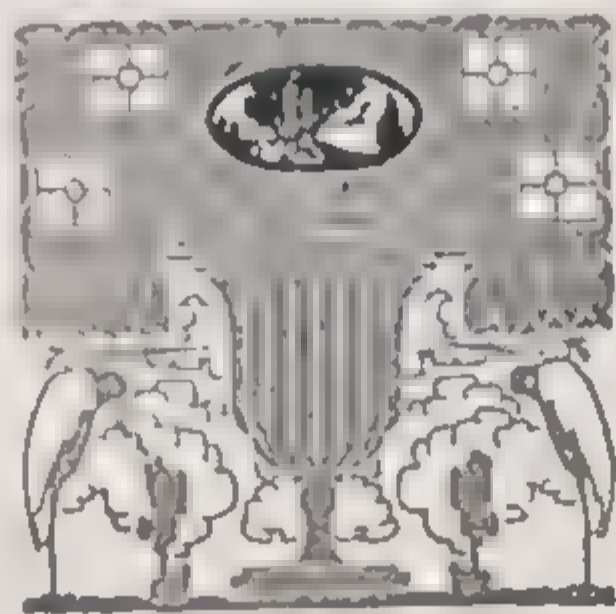
Mrs. Seawell's arguments, taken altogether, form an impressive arsenal against equal suffrage, though she has used a good many that will not bear close scrutiny, and she has omitted some of the most important, specifically that based upon the need the world has for services such as women alone can render it to best advantage, and upon especially those that none but women can render it after any fashion. Some of the most effective things in the book are those Mrs. Seawell cites in proof of the ignorance and superficiality of many urging the equal suffrage propaganda. Something would have been added to the force of the volume had Mrs. Seawell found space to discuss the broad underlying assumption of many that urge the enfranchisement of women—the idea that for most practical purposes the sexes are identical. She merely touches upon this idea, yet it may be called the crux of the whole contention in favor of equal suffrage, and of the general feminist movement. It is hardly fair, however, to demand of so small a book that it shall cover the whole ground of a great subject. Mrs. Seawell has made a clever volume, but she will do well to avoid her more active sisters of the other side. In the present tension some of them might be tempted to proceed to violence.

**TREVOR LORDSHIP.** BY MRS. HUBERT BARCLAY. NEW YORK: THE MACMILLAN COMPANY, \$1.50.

Mrs. Barclay's story is two tales in one, and the tale designed to be subordinate really exceeds the other in the reader's interest. The mystery of the youthful hero's birth is a bit mid-Victorian, but it is well worked out, and mid-Victorian also is the temporary estrangement between the husband and wife in the main story. Some of the best and most convincing scenes in the book are those concerned with the doings of children, and one of the most realistic characters is a subordinate person of the drama. There are qualities of humor and of pathos a little unusual in current fiction, but the excellence of the book in detail cannot make up for its structural weakness and the absence of true distinction in its style.

**LITTLE CITIES OF ITALY.** BY ANDRÉ MAUREL. TRANSLATED BY HELEN GERARD, AUTHOR OF "THE STORY OF THE THIRTEEN COLONIES," WITH A PREFACE BY GUGLIELMO FERRERO. WITH THIRTY ILLUSTRATIONS. NEW YORK AND LONDON: G. P. PUTNAM'S SONS.

Another book on Italy, and a masterpiece! André Maurel needed not Ferrero's discriminating and sympathetic preface; his book speaks eloquently for itself from the very first page. He writes as a lover of Italy, its landscapes, its cities, its fine arts, its people, its history. There is no cheap sentiment here; there are no false notes. The book is sounder than those brilliant volumes of Hewlett and Zangwill on Italy. It is Mons. Maurel's way to assume a general knowledge of Italian history in his reader, but from time to time he tells a great story in a few rapid and illuminating sentences.



The spirit of the book is that which gives it value, however, and one reads with a renewed sense of the fact that the author belongs to that marvelous land which caught so early the light of the renaissance shining across the Alps. Civilization is written upon every page of this delightful volume. Here one feels once more the significance of that wonderful past upon which modern Italy

is based. A book this to read and recur to, a book to cherish. The translator's work is excellent, as well as one may judge in the absence of the original, and the pictures, alas! too few, are well chosen and satisfactorily reproduced.

**RED LETTER DAYS OF SAMUEL PEPYS.** SELECTED AND EDITED BY EDWARD FRANK ALLEN, WITH AN INTRODUCTION BY HENRY B. WHEATLEY. NEW YORK: STURGIS & WALTON COMPANY, \$1.20 NET.

Mr. Allen has chosen from the immortal and inimitable Mr. Pepys with discretion and with care for variety, and Mr. Wheatley has written a discriminating and sympathetic introduction. Within the nearly three hundred closely printed pages of this book one may have a taste of nearly all the subjects that attracted the interest of the versatile Pepys. Those who have not made the acquaintance of the delightful diarist will wonder why they have so long neglected him. His very limitations lend spice to what he writes, and his frankness is inexpressibly charming. Pepys shows us in all innocence how gross were our English ancestors of the seventeenth century. It would be interesting to know what would be the revelations of an equally frank public servant in these days, of a first or second assistant secretary in one of the departments at Washington, say, or a conspicuous man in the administration of a great state. Incidentally, such a diary by a contemporary would show a much more refined condition of social life in some particulars, but would it show a higher ideal of personal conduct, public and private?

### LITERARY CHAT

RECENT fiction announced by the Appletons includes Joseph C. Lincoln's "The Woman Haters"; "Winding Paths," by Gertrude Page, and "The House of the Seven Gables," by Nina Larry Duryea. The same house announces "Toy Dogs and Their Ancestors," by the Honorable Mrs. Neville Lytton; "Along the Andes and Down the Amazon," by Dr. J. H. Mozans, and "Stories and Story Telling," by Angela M. Keyes.

The Scribners have recently issued "Esther Damon," a novel by Mrs. Fremont Older, narrating the fall and regeneration of a woman, a subject suggested to her by the lectures of the late Professor James of Harvard delivered at Stanford University. The story portrays the influence of religion.

"The Nervous Life," by Dr. G. E. Partridge, is a practical book for those who suffer from nervous disorders. It is announced by Sturgis & Walton Company, of New York.

"The Religion of Beauty in Woman and Other Essays on Platonic Love in Poetry and Society," by Professor Jefferson Butler Fletcher of Columbia University, is a new issue from the Macmillan presses.

"Master Christopher," announced by E. P. Dutton & Co., is the latest romance by Mrs. De la Pasture, whom, since her marriage of last year, we must call Lady Clifford.

Anthony Hope (Hawkins) is represented in the season's fiction of the Harpers by a new novel, "Mrs. Maxon Protests," the story of a man about town.

"The Philosophy of Music," announced by Longmans, Green & Co., is an attempt by Professor Britan of Bates College to make a psychological analysis of music and to present systematically the matter of musical esthetics.

The McClurgs of Chicago announce for fall publication Mrs. F. H. Hand's account of the adventures that she and her husband had in an automobile tour of Europe. The same house will publish in the fall Senator Shelby M. Cullom's "Recollections."





SMART MODELS TO INCLUDE IN THE SUMMER WARDROBE, FEATURED IN A QUAIN  
AFTERNOON FROCK, A DISTINCTIVE SUIT AND AN ALL-COVER COAT ON ORIGINAL LINES.





SMART GOWNS IN STRIPES AND A CORDED TAFFETA FROCK,  
SHOWING THE SIMPLICITY OF THE NEWEST FRENCH MODES





DISTINCTIVE FEATURES OF THE FRENCH MODES DISPLAY THE DRAPED SKIRT PARTING IN FRONT, PLAITED BORDERS FOR STRIPED WEAVES AND CROSS LINES ON THE FRONT PANEL

*For descriptions and prices of patterns see page 53*





A WRAP EFFECTIVELY DESIGNED IN TWO FABRICS—A WHITE SERGE MODEL SMARTLY TRIMMED IN BLACK SATIN—CASINO FROCK WITH ORIGINAL EFFECT IN A TASSELED TUNIC AND BODICE DRAPERY





A fetching little frock evolved from inexpensive serpentine crêpe in black and white stripes

**A** BARE ten dollars left to complete the summer wardrobe and at least two more gowns needed! I perhaps would have put the ten dollars into a passably good wash dress, reduced, if possible, from a higher price, and then had the annoyance of meeting my duplicate every time I turned a corner—others having taken advantage of the same sale! But my friend with nothing a year simply used her head, after first using her feet a little in making the rounds of the best shops to get an idea of what was being worn and to settle definitely in her mind, not what she wanted, but what she did not want.

ORIGINAL MODEL FROM BLACK AND WHITE SERPENTINE CRÊPE

I left her admiring some seemingly imported white and black crêpey material which I thought was impossible within the allotted amount. A week later, in answer to a telephone call, I dropped in at her studio for a cup of tea and a view of the finished gowns.

The white and black was the first to be shown, and it was simply delightful! She had discovered that the material I thought imported and far beyond her purse was serpentine crêpe at 18 cents a yard. It was lovely in texture and would dry clean or launder beautifully. She made the gown from a simple one-piece model requiring but seven yards, as the material was 29 inches wide; sheer black wash voile—one yard, at 60 cents—being used as the principal trimming. This formed a wide sailor collar at the back, a tie and sash effect in front, and a medium-wide band on the hem of the skirt. The button molds were covered with the voile, and it also formed the three smart little bows at the neck, and the short fringe on the hem of the sashes. The latter was bunched and tied with colored cottons. The front collar and the cuffs on the sleeves were of white net (¾ yard, 15 cents), finished on the inch-wide hems with black French dots, while white French dots finished the black voile collar. The effect of the black and white was accented and relieved by a touch of different colors worked on the ends of the tie and sash in heavy French dots. It was hard to believe that the cost of this very practical and fascinating gown (including button molds, 5 cents; embroidery cottons, 24 cents, and a spool of thread) was just \$2.35.

AFTERNOON CREATION OF CHAMPAGNE VOILE WITH EMERALD GREEN SATIN

The second gown being more dressy, I thought I saw where every cent of the remaining sum had gone. It was of champagne voile, rather deep in color, with an unusual and smart-looking back of black net that formed a wide panel reaching the entire length of the gown, and an artistic front panel of deep cream filet over the net, all enlivened by bands and sash of emerald green satin, the ends of the sash finished with tiny ball fringe. The small buttons were covered with the satin, while the large ones which adorned the blouse were of voile with knots of emerald green, the same colored knots edging the back panel of net. The gown had the appearance of being worn over a guimpe of fine, dotted white net, which formed the collar and

# W H I S P E R S

## TO THE GIRL WITH NOTHING A YEAR

Two Good-style Gowns and a Hat, together with Some Little Accessories of the Toilette, That Clever Fingers Evolved from the Last Few Dollars of a Dress Allowance

undersleeves. This unusual and becoming afternoon gown, my friend claimed, came to about \$4.20. Whereupon, unbelieving, I demanded an itemized account, which she forthwith produced, proving that even that small sum was three cents too much. They say "figures do not lie," and here is the bill: 6½ yards of voile at 28 cents a yard, \$1.82; 1¼ yards of filet at 25 cents, 31 cents; 1½ yards of net, 36 inches wide, at 50 cents, 75 cents; ½ yard of dotted net, 25 cents; ½ yard of ball fringe, 25 cents; 1 yard of emerald satin, 59 cents; molds, cotton and thread, 20 cents; total, \$4.17.

BEWITCHING BOUDOIR COSTUME COSTING A MERE TRIFLE

Having so much money to spare, she had indulged in what I should call a very "saucy" little dressing sacque, topped off by a darling breakfast cap of sheer, dotted muslin. The matinée was cut from one yard of the serpentine crêpe in a delicate pink. This was slashed down on a lengthwise fold 22 inches to form the front opening and the neck. The waist-line was gathered in at the back and held in place on the outside by a short fold of ribbon ending in nifty bows, while a narrow tape or ribbon on the inside held it to the figure. Under the arms a few stitches caught the back and front portions to form kimono sleeves. It gave the look of a more or less fitted affair, yet was entirely comfortable with the arms in any position.

This charming extravagance required 1 yard of crêpe at 18 cents, 5½ yards of cream insertion to form the border, and 2½ yards of pink ribbon at 15 cents per yard (which was ample for the matinée and also formed a bow on the cap, as it took but 13 cents' worth of muslin for the latter). This fetching boudoir costume came to a few cents less than a dollar.

A DAINTY CHAPEAU AND A PARASOL COVERING FROM THE RESIDUE

With the remaining money she had concocted a very attractive hat to wear with the black and white costume. The crown was of net, and a large buckle of straw was held close to the head in front by folds of black satin threaded through the buckle and ending in the back with a wide, flat bow. As it required but a yard of satin cut bias and hemmed and a small quantity of the straw for the buckle, I readily believed she could afford the silk net for the crown. With the net costing 75 cents, the straw 25, and the satin 59, you can see that she had still one dollar left of the ten. This she planned to use to recover her last summer's parasol with the black and white crêpe, her monogram to be worked on one gore of the sunshade in colored cottons matching the French knots on the sash ends of the costume. Her success, I think, consisted in knowing that the best of the inexpensive is smarter than any imitation of the costly. Now that I was let into the secret, I readily understand why she looked the most individual and was the most charmingly dressed woman in her set, in spite of her slender income.



Back views of the two original little models exploited above

### VOGUE POINTS

**T**HE Marie Antoinette fichu made from shot taffeta in the lighter tints (silver-blue, rose-pink with gold, violet, or pigeon's breast), when worn with a pretty lingerie costume, is smart beyond measure just now, the long ends being crossed at the back and brought forward again, to hang pendent from the left side. Bordered around the cape, not the sash, with fringe, gathered ruffles of the self material, or pinked ruffles, they give an extremely modish finish to the summer attire.

**C**RYSTAL or jet buttons in cup shape are seen on many of the pretty costumes of surah or taffeta, and velvet buttons are worn on elaborate linen gowns. In fact all sorts of buttons, in all sorts of sizes, are very much the rage, and double or even triple rows of them are used in ornamentation of the plain little utility or tourist frocks that are made in one piece and fasten down the left side.

**T**HE high sombrero crown has been utilized in various polyglot ways in millinery, and one of the chic methods is to unite it to the Gainsborough brim; this, too, believe me, not merely for morning wear at the Casino, or for other outing purposes (where, perhaps, a hat of pastel-tinted or white felt will have a crown band and brim facing of self-colored chip), but also for smart dress chapeaux. One such in black and white will serve to illustrate. The white Gainsborough brim was faced underneath, in the new manner, with several thicknesses of white tulle, and the high-shaped crown was of black velvet. Around the base of this velvet crown was set a row of large, white satin and chiffon roses. The effect of this simple combination was most *distingué*.

**F**OR a strictly utilitarian costume the new linen suits made with the Norfolk jackets commend themselves. The simple skirt has a stitched panel, back and front, and the jackets are made with or without a yoke. The approved colors are the natural linen, Saxe blue, dull violet, gray and sulphur yellow. These trig little suits are indispensable for long railway journeys or for motor trips in a dusty region, as they shed dust and launder easily.

**A**S long as summers wax and wane, it is reasonably certain that we shall have the useful Shantung frocks to fall back upon. Trimmed on the deep collars and cuffs, this season, with black-and-white pékiné satin, and buttoned down the left side with very large white pearl buttons—the buttonholes bound with a tailor finish—the model is a most inviting suggestion, and is altogether delightful for either the morning drive or walk. Pearl-gray Shantung relieved with white broadcloth, and worn with a gray hemp hat decked with tea roses and their foliage, presents an extremely modish style.



More elaborate model in voile, utilizing black net, filet and emerald green satin

## MURMURINGS of the AUTUMN MODES

(Continued from page 12)

wrinkled belt of taupe silk buckled back and front with silver. Color was cleverly added to this exquisite toilette by the parasol, which, gold handled and gold ribbed, with the ribs ending large and tooth-shaped, was covered with coral pink silk, frilled halfway to the top.

EARLY AUTUMN SHAPES IN HATS FORESHADOWED

Her hat, hinting at early autumn, was poke shaped in front, and flared high in the back to show all her hair. It was covered smoothly with taupe-colored crêpe de Chine and trimmed with a small, stiffly plaited bow supporting one tall, standing, white ostrich feather.

Other hats, following the perfect rage for white adornment, were trimmed with stalks, hedges, and clusters of white wheat and barley. This field ornamentation has displaced the white-wing fad of last month. It is dangerous to hazard a guess as to what will be the favorite next month.

COLLARLESS NECKS HAVE LOST CASTE AMONG THE EXCLUSIVE

Collarless necks are losing caste among exclusive women. Stocks, high and curved, are unlined and edged at the top by a narrow line of black or plain, dark color, like bronze and taupe (both considered of greater artistic value than black), while a light or gay color would not be permitted. The deep, V-shaped and square-cut corsage, with the open space filled in with an unlined transparency, either white or flesh colored, is quite universally worn after the middle of the day. Even conservative women who, a year ago, shuddered at the idea of wearing such a corsage in the daytime, have now taken up with the mode.

A GOWN THAT SEEMED TO WIND THE FIGURE, WITHOUT SEAMS

Countess Jean de Castellane wore a white taffeta silk costume that seemed to wind her figure, shaping the skirt and short coat without seams. Thick, white silk fringe edged the winding selvages, and through a wide band of *d jour* work, that followed the fringe, there showed a sheath gown of black Chantilly lace. Longer than the white silk overdress, by several inches, at the back this dragged a short, square train. From the back of the little coat, posed at a high waist-line, a large bow of wide black velvet ribbon dropped long, uneven ends.

SOME OF THE SEASON'S LATEST WHIMS

Worn by a rosy brunette—a beautiful Italian—with a tailored costume of champagne-colored moiré silk, was a small, round hat, all of black velvet (again a hint of autumn), and which was stunningly trimmed with masses of clustering, and towering, champagne-colored ostrich feathers. All shades of champagne, biscuit, and beige are the favorites of the moment; and as this fancy took root late in the season, it may reasonably be expected to continue into the early autumn, at least.

MADAME F.





TWO CHIC FRENCH MODELS FROM FRANCIS AND PAQUIN THAT  
ARE CHARMINGLY SIMPLE IN THEIR DESIGNING AND SMART BRAIDING





TWO SMART MODELS FOR TAFFETA TAILOR-MADES—A FASHION  
THAT IS GAINING STEADILY IN FAVOR AS THE SEASON WANES

*For descriptions, reverse views and prices of patterns see opposite page*



DESCRIPTIONS of FASHIONS



Reverse views of the three models shown on page 47

PAGE 30

**LEFT AND RIGHT FIGURES.**—Evening gown of white chiffon veiling rose-colored cr pe de Chine embroidered in gold thread. The overbodice of chiffon is draped over a broad corsage band of the embroidered cr pe. The short sleeves are cut with the body, which is on surplice lines in front, revealing an undraped V of the corsage band, and cut deep in the back for a similar effect. A gold cordeli re is fancifully knotted at the closing to one side in front, and a gold tassel at back weights down the chiffon overbodice, which falls below the raised waist-line in hood effect. The chiffon overskirt, following the side closing of the bodice, veils the widely bordered cr pe de Chine. One side of the draped skirt overlaps the other, which is raised nearly the width of the border. This upper side cascades down the front and drops down at the side to dip into a train at back, raising again to run up under the side front opening. Directly in front the lower edge of the skirt points up, after the latest Parisian models, to reveal the suspicion of an instep. Vogue pattern cut to measure; price, \$4.

PAGE 37

**LEFT FIGURE.**—Chic little dress of embroidered cream net and rose taffeta silk. The little jacket fastens quaintly across the front with taffeta bows buckled in rhinestones. The three-quarter sleeves are in the new bell shape, set in without fullness and widening at the bottom. The net of which the sleeves are made is embroidered in heavy silk floss. The neck is finished with the effect of a round tucker of net, and this also forms puffings in front between the crossing bows. The skirt

is of the embroidered net over the taffeta silk, the former scalloped and raised to show a band of the taffeta underskirt. Vogue pattern cut to measure; price, \$4.

**MIDDLE FIGURE.**—Scalloped surplice frock of blue and white p kin  voile and black satin. The draped surplice crossing above the waist-line and tying with long ends to one side in the back is scalloped along the edges and puffed in black satin. The overskirt with its three under ruffles is similarly designed. All-over lace forms the yoke, and the trimming bands on the black satin are of blue and white embroidery. Vogue pattern cut to measure; price, \$4.

**RIGHT FIGURE.**—Quaint little gown of blue and gold changeable taffeta and trimmings of fine embroidery. The bodice has an elongated shoulder line draped low with a falling ruffle of embroidery. The upper part is of fine all-over embroidered batiste with a yoke of fine tucks and an insertion of tucking. The neck is finished with an embroidered turnover collar. The

skirt has a fringed panel trimmed with lines of tiny black silk loops and buttons—the fringed sleeves are similarly trimmed. Vogue pattern cut to measure; price, \$4.

PAGE 40

**LEFT FIGURE.**—Dainty little frock of navy blue and white striped marquisette with trimmings of plain blue marquisette and satin. The kimono model, with the sleeves cut in one piece with the body, is particularly effective in the striped materials. The skirt has a tunic banded with the stripes running around in border effect. A novel feature is the looped up back panel which runs under the tunic and is a variation from the much-featured separate hanging, fly-away panels. The square collar and cuffs are of the blue chiffon banded in black satin, which is also used for the belt. Vogue pattern cut to measure; price, \$4.

**RIGHT FIGURE.**—Effective suit of violet taffeta silk with trimmings of satin in a deeper tone. The short coat is cut with the three-quarter sleeves in one piece with the body. The revers and bordering bands are of the satin, and the closing is to one side, fastening with frogs of silk. An original feature is the draping of the coat across the front, the fulness of which is caught into the bordering side-band. The skirt has a wide apron panel in front and is cut on close-fitting lines. Vogue pattern cut to measure; prices: coat, \$2; skirt, \$2.50; whole costume, \$4.

PAGE 41

**LEFT FIGURE.**—Smart costume of changeable blue and brown taffeta and black satin. The simple short-waisted bodice has draped revers of the satin and a flat, hemstitched collar of glossy white linen, while the tucked chemisette is of white chiffon. The

very wide girdle gives a corselet effect and has a double row of black silk crochet buttons wide apart on the front. They also trim the turnback satin cuffs. The skirt, hung at the hips, has a deep-hemmed upper part and a straight section below, in overskirt style. Vogue pattern cut to measure; price, \$4.

**MIDDLE FIGURE.**—Striking frock of golden brown marquisette, beaded in bronze, hung over a foundation of biscuit-colored satin charmeuse. The bodice has a yoke of very deep  cru net, and the side trimming bands and lower vest portion are of black satin, while the crossbands and girdle are of brown velvet. The turnback cuffs of the  cru net are striped in black satin. Vogue pattern cut to measure; price, \$4.

**RIGHT FIGURE.**—Quaint frock of apple green surah with  cru filet lace and black satin. The sleeves and yoke, also the wide band on the skirt, are of the lace. Black satin is used for the lower draped waist portion, which is caught together with a bouquet of delicately tinted apples. The pleated edging is repeated in two rows on the bottom of the skirt. The front section of the bodice and the upper band of the skirt are embroidered in an odd design of apples. Vogue pattern cut to measure; price, \$4.

PAGE 46

**LEFT FIGURE.**—Picturesque frock of old blue cr pe de Chine with a fichu of cream net and  cru Valenciennes insertion. The simple bodice shirred in at a raised waist-line is almost completely covered by the wide, draping fichu, which is caught up with two pink satin roses. The neck and throat are undraped, while the long sleeves have quaint, shirred wrist cuffs of net. The skirt falls straight and is finished at the hem by a wide plaiting trimmed with satin roses set at intervals. Vogue pattern cut to measure; price, \$4.

**MIDDLE FIGURE.**—Smart tailor suit of fine French serge with black satin and soutache trimmings. The coat has a deep, square collar at back, bordered with soutache braiding, the round inlay collar of black satin meeting the braid border at the shoulders to form long trimming lines down the front. Braided bands form trimming pieces across the back coat panel and over the hips. The skirt is cut with a back panel and a flounce section pointing up in front and trimmed with braiding. Vogue pattern cut to measure; prices: coat, \$2; skirt, \$2.50; or whole costume, \$4.

**RIGHT FIGURE.**—Smart all-cover coat model for silk or fine French serge, with braid trimmings and deep satin cuffs. The wide, draping revers are of waist depth and at the shoulder line run into the back with its side tucks. The coat has a double-breasted closing which gives a front panel effect, and rows of buttons at the sides finishing



Reverse views of the three gowns shown on page 37

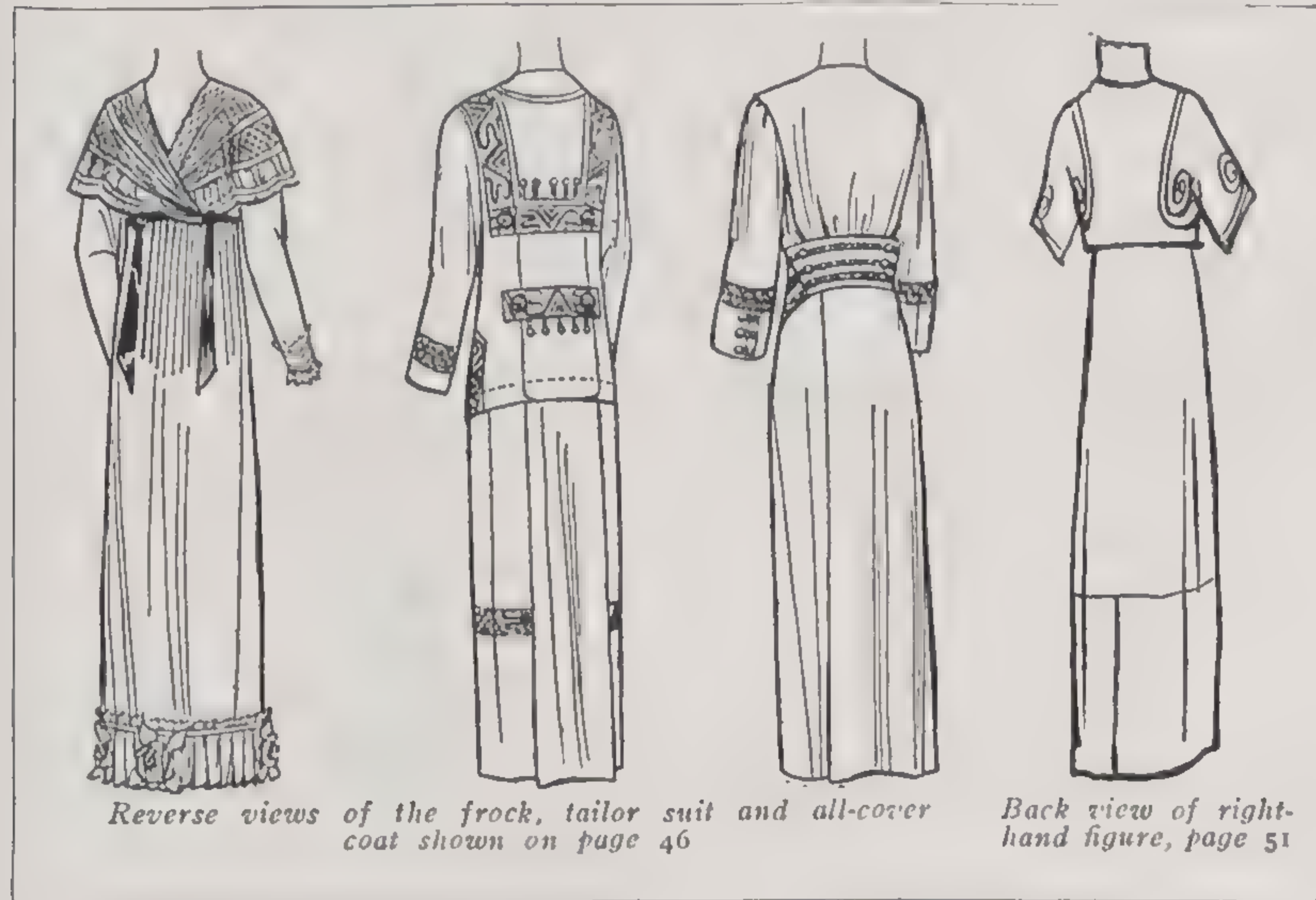
PAGE 47

**LEFT FIGURE.**—Quaint frock of white cachemire de soie with peachblow satin stripes. The simply designed bodice has a finely plaited fichu drapery of Malines lace, finished at the top of the wide apricot velvet girdle by a rose of pale pink chiffon. The slightly gathered skirt is quaintly trimmed with three narrow ruffles of white taffeta. Vogue pattern cut to measure; price, \$4.

**MIDDLE FIGURE.**—Draped gown of rose de bois ninon. The waist crosses over to one side and is caught with a cameo ornament of rose pink. Corded puffings finish the waist in a peplum effect; rows of deeper puffings form the lower part of the skirt, over which an overskirt drapes down on one side and is held by a second cameo. The sleeves, cut with the body, are finished by three rows of corded puffings. The only trimming is the V-shaped yoke of  cru point Venise lace. Vogue pattern cut to measure; price, \$4.

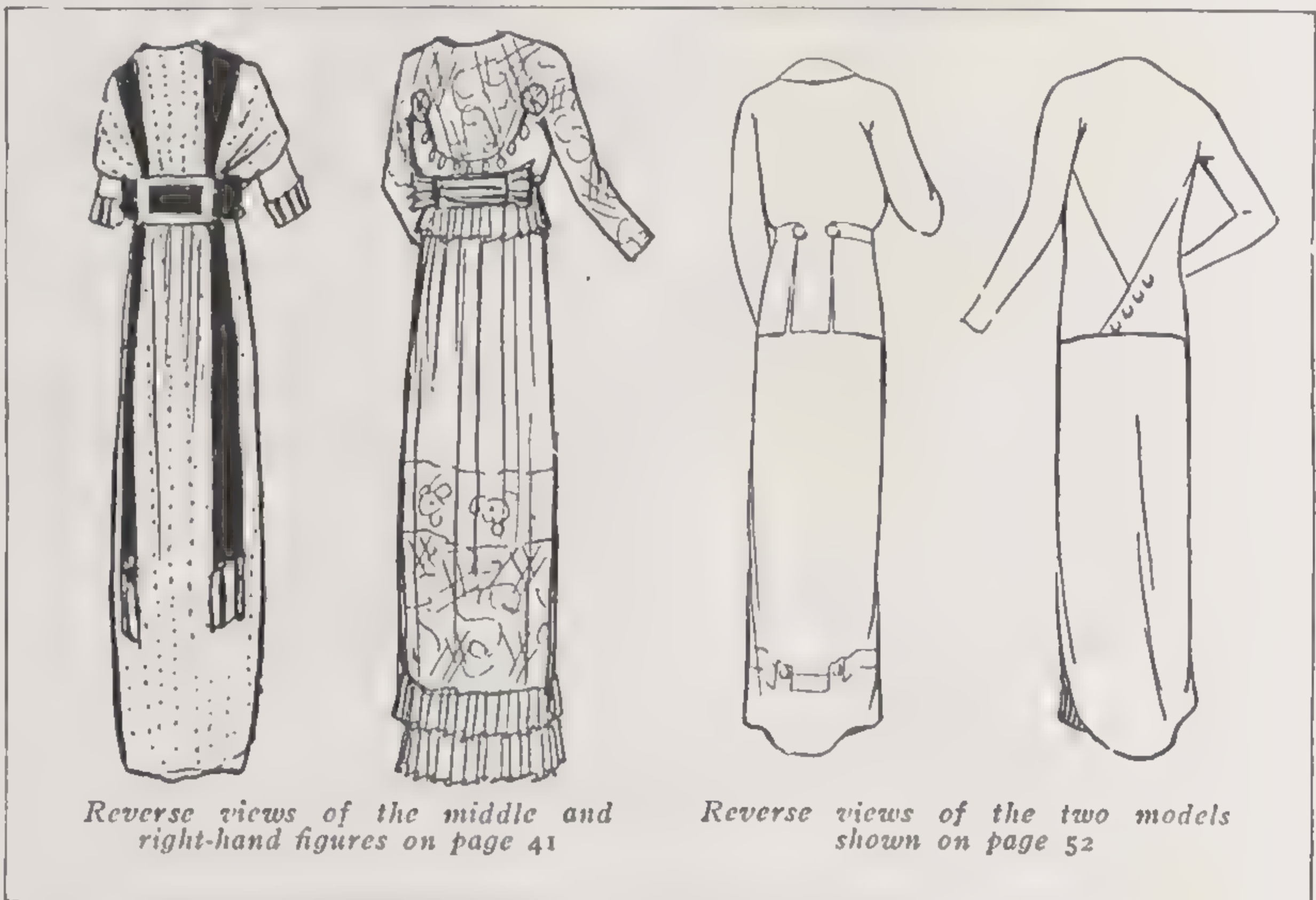
**RIGHT FIGURE.**—Effective gown of white voile de soie striped in coral color. The kimono bodice, which is particularly effective in stripes, has a side frill of Malines lace and undersleeves of the same with two trimming bands of coral taffeta set underneath. The bodice is joined to the skirt without a belt, but is finished in front by a stitched bow of white taffeta with a pearl buckle. The draped skirt shows an effective play of lines, with crossing breadths parting over a side section and continuing back into a narrow, square train. Vogue pattern cut to measure; price, \$4.

(Continued on page 58)



Reverse views of the frock, tailor suit and all-cover coat shown on page 46

Back view of right-hand figure, page 51



Reverse views of the middle and right-hand figures on page 41

Reverse views of the two models shown on page 52





No. 1863



No. 1793



No. 1805



No. 1842



No. 1813

## V O G U E P A T T E R N D E P A R T M E N T

### FLAT PATTERNS

**T**HE patterns on this page are cut in sizes 34, 36, 38 and 40 inch bust measure, and 22, 24, 26 and 28 belt measure. Prices: 50 cents for waist, skirt or dressing sack; gown No. 1805, price \$1.

**CUT IN THREE COLORS.** Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and its incomprehensible instructions.

### CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

**NOTE.**—Cut-to-order patterns cannot be promised in less than five days from receipt of order.

SKIRTS, without foundation, \$2.50; with foundation, \$3.

BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.

PRINCESS GOWNS, with sleeve, \$4.

THREE-QUARTER LENGTH AND LONG COATS, \$3.

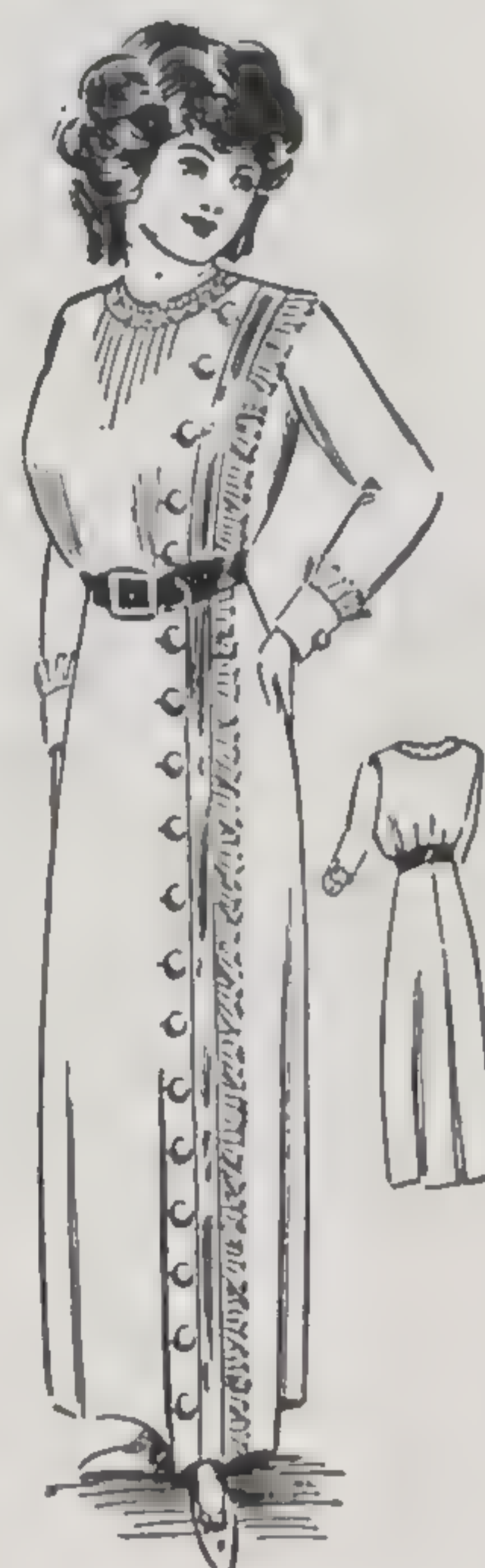
NÉGLIGÉES, \$2.

MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown, or long coat, \$3; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1; guimpe, blouse or skirt, 50 cents.



No. 1826



No. 1828



1895 Seventeenth Annual Announcement 1912

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Silent Knight Motor

*BELIEVING* that the Knight Motor supplies the greatest measure of Power, Flexibility and Silence in gasoline engines of high power as evidenced by its successful use by the foremost builders of Europe including, among others, the ENGLISH-DAIMLER, MINERVA, PANHARD-LEVASSOR, MERCEDES, we are now pleased to announce that we have secured for America, license to build Columbia cars equipped with this now world famous

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## Just Before Dinner When The Housewife Serves Van Camp's

Think what it means in hot weather to have a stock of Van Camp's in the pantry.

Each can means a hearty, delicious meal waiting to be served. Ready, cold in a minute, or hot in ten minutes. Just as fresh and savory as the moment it came from our ovens.

A hearty meal—84 per cent nutriment. Richer than beef, or eggs, or cheese.

An inviting meal, with every bean nut-like, mealy and whole. None crisped, none broken.

A delicious meal, with the tomato sauce baked into the beans—sauce made of vine-ripened tomatoes.

Never has a dish of baked beans been created which can compare with Van Camp's.

So much for convenience and taste.

But the main fact is that Van Camp's are digestible, and home-baked beans never are.

We bake in steam ovens, at 245 degrees. We bake in small parcels so that full heat goes through. Yet we bake without crisping, without bursting a bean, because we don't use dry heat.

Home-baked beans, below the top, rarely get heated above 100 degrees. As a result, the beans ferment—tax the stomach—go to waste. Factory baking is utterly essential to make beans fit to eat.

Let our cooks bake them for you while you rest. They have had decades of experience. They have the finest materials, all modern facilities.

They do the baking for a million homes. Even in cost you can't begin to compete with them.

Ask your grocer to send a few cans, and judge the facts for yourself. But don't get the wrong brand, for you'll be disappointed. Get Van Camp's.

**Van Camp's**  
BAKED WITH TOMATO SAUCE  
PORK AND BEANS  
"The National Dish" "The National Dish"

Three sizes: 10, 15 and 20 cents per can

**Van Camp Packing Company**  
(Established 1861)  
**Indianapolis, Ind.**

(154)



*Mural decoration by Blendon Campbell in ball-room of Hotel O-te-sa-ga, Cooperstown, New York*

## A R T N O T E S

THE wood engravings of Timothy Cole and Henry Wolf are now being shown at Keppel's. They are to remain a month or more, haunting in the eyes of publishers the proof of their venality in discarding wood engravings for a medium more accurate and less artistic. But this is not a quarrel with the publisher, who, in wrecking the art of the wood engraver, was more often than not justified; for all wood engravers were not, like Wolf and Cole, masters of their craft, and artists, or (to avoid battle with the old theory) illustrators, suffered enough at their hands. This was inevitable, for their works came to the public only after they had passed through the hands of the wood engraver, who, like everyone else in the throes of human frailty, added faults to the faulty, or individuality to individuality. The result of the last is seldom without the spirit of incongruity. Two individuals must clash at some point, for individuality means originality, and originality stands alone, at least in the consideration of the individual himself. Under such conditions one finds sympathy of treatment coupled with arrogance, for unprejudiced interpretation is an almost unfit running mate for the individual who clings to his ideals and ideas with proud persistence.

THE EIGHTEENTH-CENTURY ENGRAVERS CRITICIZED BY OMISSION

Yet the eighteenth-century engravers who devoted a lifetime to the interpretation of the works of men whom they must have considered their betters, in spite of recal-

citrant vanity, managed, after all, to insert a little of their own individuality. They were art critics, say what you will. Their criticism came with omission, and selection helped to show their admiration. They were enthusiasts, too—that was the secret of their success—enthusiasts about the works of their fellowmen. That is humility worth contemplating; there is something in it that is big and generous.

NOT MANY BOSWELLS AMONG THESE MEN

But, even so, there were not many Boswells among them, men willing to sacrifice or to swamp their own personality and pride in that of the idol. That is too much to ask of any man, and publishers asking it of latter-day wood engravers are not always granted their request. With Wolf or Cole, certainly, they must have found improvement rather than detriment as the result of human interpretation of the work of illustrators, but Wolf and Cole were, after all, lone trees in a forest, and the machine-made half-tone was a medium that furthered faultlessness, even though it lacked sympathy and appreciation.

SOLE SURVIVORS OF THE WATERLOO OF WOOD ENGRAVING

This discovery was followed by the dissipation of the forest, and Wolf and Cole are now forcibly apparent trees on a barren field. They are the only survivors in America of the Waterloo of wood engraving. Both of these men are individualists

(Continued on page 58)



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FOR SUMMER WEAR  
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FOR MEN AND WOMEN  
MOURNING JEWELRY AND STATIONERY

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MODEL No. 1. BLACK CREPE DE CHINE; YOKE, JABOT AND CUFFS OF NET . . . PRICE \$22.00



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## The Pneumatic Dress Form

**Y**OU may sit at ease in an armchair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form.

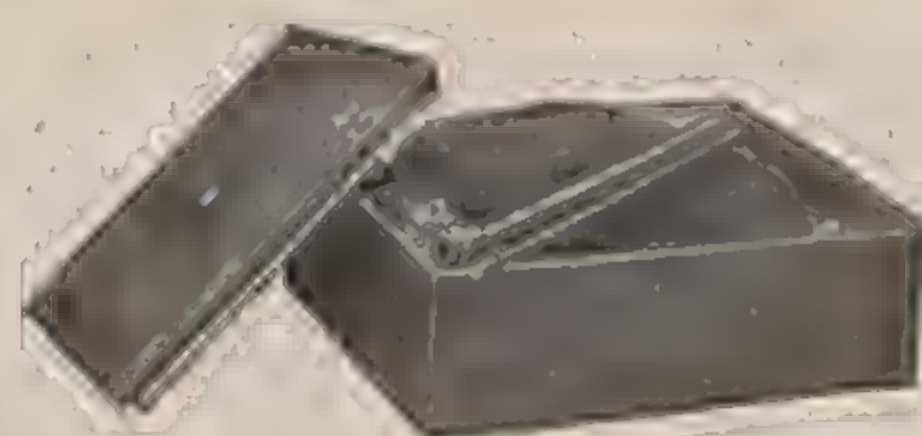
Ladies who have their dressmaking done at home need not stand for hours, nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

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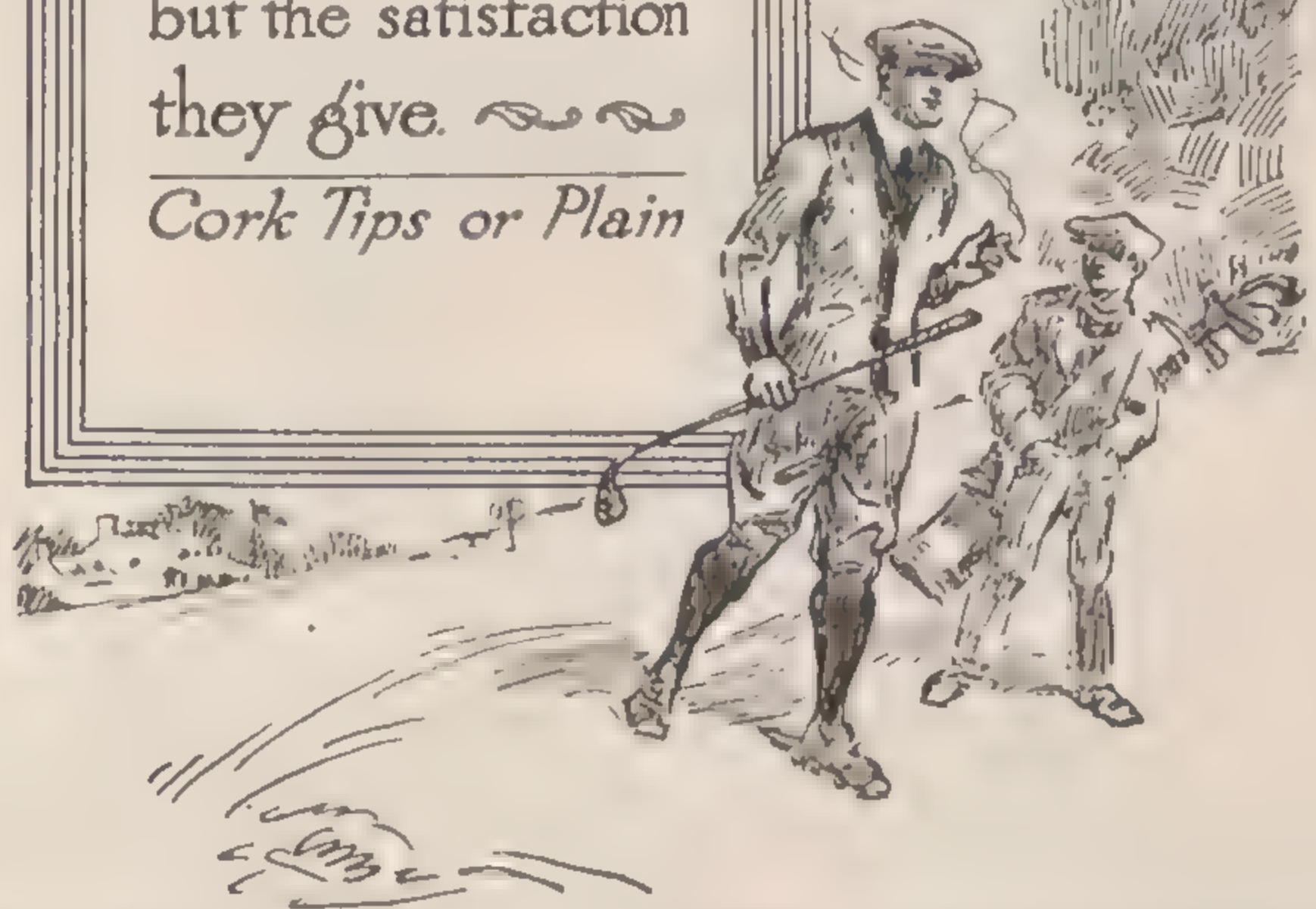
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We want a name for a talcum powder, and we will pay ten dollars to anyone sending us a name that we accept.

It must be of such a nature that it can be registered in the Patent Office at Washington, and must not be of a geographical, botanical, or geological origin.

The talcum is the best that you have ever used, both in quality and perfume. This is assured by the fact that it bears the signature of Harriet Hubbard Ayer.

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321-323 E. 34th St., New York.  
My suggestion for a name for  
your talcum powder is

.....  
Signature.....  
Address.....



## A R T N O T E S

(Continued from page 56)

and both preeminent engravers. Both have a truly remarkable sense of color—which is as it should be, for where the half-tone fails, the wood engraving comes to the front with admirable decision. It marks immediately the difference between the human workman, with his sympathies and appreciations, and the machine, dwarfed into artistic incompetence by its absolute accuracy.

### THEIR ACCURACY SHADED BY PERSONALITY

And yet both Wolf and Cole, undaunted Trojans as they are in the field of artistic and therefore necessarily personal interpretation, are not wanting in accuracy. But their accuracy is not the deadly precision of the story-teller who would have you listen to dates and minutes until the real point of his tale is lost in a hopeless maze. Rather, their stories are shaded by the persistent tones of their personalities.

The difference between the Frenchman

and the Englishman is exemplified in these two men. In Wolf you find finesse, delicacy, and a gracefulness of execution, along with that bravery and strength that should be always associated with the master craftsman. Cole is a fine buffer to Wolf, or vice versa. The Englishman moves along with more obvious daring, his execution is bolder—or seems so—and he has none of that lightness of touch, that nimble dexterity, so characteristic of Wolf. No two men have shown so equal a degree of appreciation for the works of their fellows.

Wolf, it is true, has not devoted his entire life to the interpretation of the works of others. He has also done some original work—that is, has rendered nature at first hand. Among his own things are "Duck Pond," "The Morning Star" and "The Evening Star." But while these are not without their points of interest, his interpretations of the works of others most clearly show the real Wolf.

## DESCRIPTIONS of FASHIONS

(Continued from page 53)

### PAGE 48

LEFT FIGURE.—Nickel gray chiffon cloth and black satin are effectively combined in this costume. The dainty tucker is of pearl mousseline de soie over rose, and a trimming of novelty beads is featured on the sleeves and skirt. The black satin hat is trimmed with silver gray quills and pink roses with a facing of pearl gray chiffon cloth. Vogue pattern cut to measure; price, \$4.

MIDDLE FIGURE.—Striped satin feutre in two tones of blue is used in this clever toilette. The round collar, belt and underskirt are of plain satin in a darker shade of blue. The bodice and skirt are appliqued with Venise lace. A deep plaiting gives a peplum finish to the waist and forms a bordering for the skirt tunic. Vogue pattern cut to measure; price, \$4.

RIGHT FIGURE.—French serge in Empire purple develops this smart visiting toilette. It is effectively braided with wide silk soutache, and the sleeves are finished with bands of antique embroidery. The sailor collar and yoke are of heavy silk thread lace. Vogue pattern cut to measure; price, \$4.

### PAGE 49

LEFT FIGURE.—Wrap of café au lait wool-back satin overlaid with heavy Venise lace in twine color. Satin striped ornaments finish the bolero effect and skirt closing. Vogue pattern cut to measure; price, \$3.

MIDDLE FIGURE.—White serge toilette with soutached revers disclosing black satin waistcoat. Hat of white hemp faced with black satin and trimmed with cerise bow and ornament. Vogue pattern to measure; coat, \$2; skirt, \$2.50; whole costume, \$4.

RIGHT FIGURE.—The tablier and overblouse of this chiffon gown are of moss green, the underskirt and blouse proper being of printed chiffon in lighter tones. The heavy cord tassels are of green and gold. Vogue pattern cut to measure; price, \$4.

### PAGE 51

LEFT FIGURE.—One-piece Francis model of navy blue crêpe météore with trimmings of wide black soutache. The bodice, cut on the simplest lines, is designed with tabs of the soutache in military effect. A novel feature is the use of blue chiffon for the plain three-quarter sleeves, and a distinctive

color scheme is derived by the jabot, consisting of a lace frill combined with an affair of violet silk with an edging of ball tassels. On the skirt bands of the black soutache form trimming lines over the hips, continuing the braiding of the waist in an effect designed to simulate slenderness. Vogue pattern cut to measure; price, \$4.

RIGHT FIGURE.—Paquin costume of white serge with deep blue worsted embroidery and gilt buttons. The short, straight jacket in Eton effect has broad revers of ivory-colored homespun braided in deep blue worsted, which is also used for the scroll ornaments on the sleeves, as well as to outline and finish, front and back, the side seams, curving low under the side sections. The skirt has a deep flounce with a seam lapping in front and outlined by gilt buttons. Vogue pattern cut to measure; prices: coat, \$2; skirt, \$2.50; or whole costume, \$4.

### PAGE 52

LEFT FIGURE.—Attractive coat suit of blue linen with trimmings of white linen. The jacket, in Directoire effect, has a round collar and waist-depth revers, one crossing the other and both buttoning to a white linen belt which runs around to meet the square coat-tail at back. The peplum sides are curved away in front. The plain skirt is bordered at the bottom by a wide band with tabs buttoning on to a band heading. With white linen trimmings white pearl buttons are used. The skirt may be made practical by having the band detachable when of white linen. This suit model is smart for development in changeable taffeta with black velvet trimmings. Vogue pattern cut to measure; prices: coat, \$2; skirt, \$2.50; or whole costume, \$4.

RIGHT FIGURE.—Chic tailor costume of brown taffeta with trimmings of black and white pékiné satin. The coat closes diagonally, caught low on one side in a tab end with a smoked pearl buckle. The Directoire revers are of pékiné satin, the neck being collarless. The coat curves away in front, running into a straight line at the back, which shows lower cross sections, one overlapping the other, and finished with buttons. The skirt cuts away in front in curving lines to disclose a pékiné underskirt. Vogue pattern cut to measure; prices: coat, \$2; skirt, \$2.50; or whole costume, \$4.





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Beauty is more a matter of complexion than of features, and a good complexion can be won by almost any woman.

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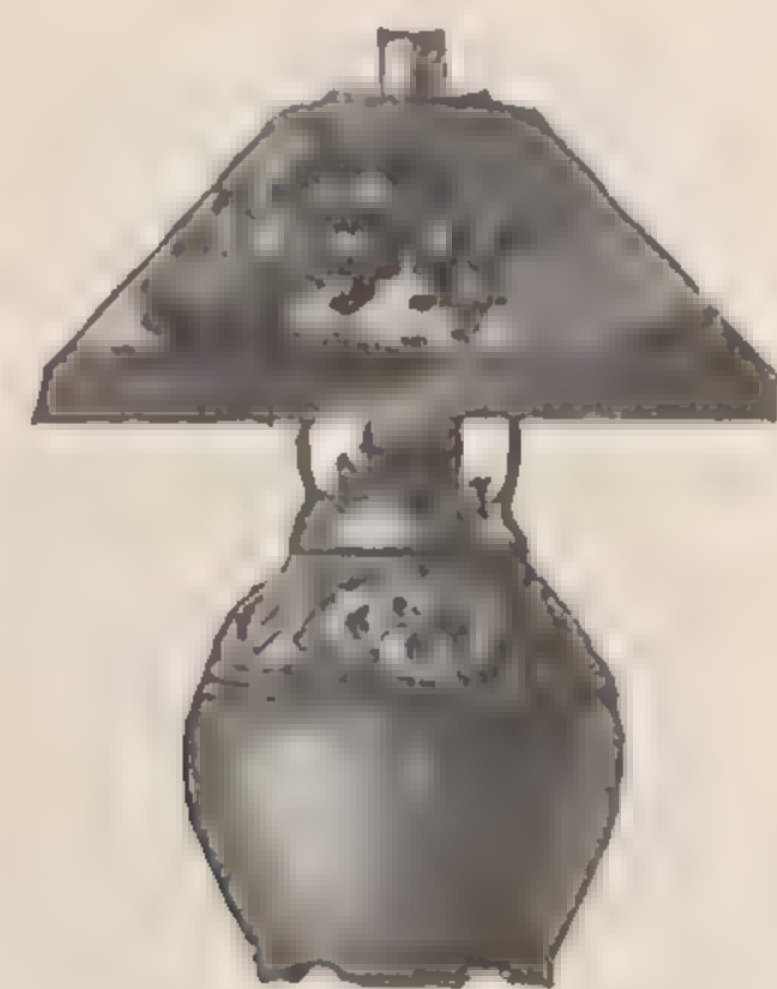
## Palmolive

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This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist line is held in a firm but supple casement.

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Now is the time to begin planning your children's school outfits. We have decided to devote the week beginning August 7th, almost entirely to the purchase of garments and accessories for school children.

Many schools publish definite lists of the garments, etc., that must be brought by each pupil. You need merely tell us the name of the school you have chosen, and we will see that its requirements are met in every particular.

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### 20% in August

This is the only month in the year during which the famous GANESH Toilet Preparations may be obtained at less than the regular prices set forth in Mrs. Adair's booklet. Send check or money for any of the preparations noted below, deducting 20% from prices here quoted.

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**GANESH Muscle-Developing Oil**, \$5, \$2.50, \$1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

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## S O C I E T Y

### New York

#### DIED

**Conkling**.—On July 7th, Laura Ronalds Conkling, daughter of the late Frederick A. Conkling, of New York.

**Cutting**.—On June 30th, at Hotel Vendome, Paris, William Brockholst Cutting, of New York.

**Hoffman**.—At Bar Harbor, Maine, on July 8th, Mary Gracie Hoffman, widow of William Bayard Hoffman, of New York.

**Tompkins**.—In Paris, France, on June 17th, William Wright Tompkins, of New York.

#### ENGAGED

**Barron-Hunt**.—Miss M. Elena Barron, daughter of Mr. and Mrs. George D. Barron, to Mr. Richard Carley Hunt.

**Gillet-Sanford**.—Miss Mildred Gillet, daughter of Mr. and Mrs. Elmslie M. Gillet, of New York, to Mr. M. Reginald Sanford, of Litchfield, Conn.

**Purdy-Farley**.—Miss Katherine Harsen Purdy, daughter of Mrs. William Halstead Purdy, to Mr. Adrian Morgan Farley.

**Rutherford-Mills**.—Miss Margaret Rutherford, daughter of Mrs. William K. Vanderbilt by a former marriage, to Mr. Ogden Mills, Jr.

**Sloan-Morris**.—Miss Bess Bryan Sloan, daughter of Mrs. Nelson Herrick Henry, to Mr. Monson Morris, of New York.

#### WEDDINGS

**Waller-Sackett**.—On July 20th, Mr. Stewart Waller and Miss Audrey Sackett, daughter of Mr. and Mrs. Charles A. Sackett; at New London, Conn.

**Warren-Morgan**.—At Hotel Gotham, New York, on June 28th, Senator Francis Emory Warren, of Wyoming, and Miss Clara Le Baron Morgan, daughter of Mrs. John Sands Morgan.

#### WEDDING TO COME

**Anderton-Montant**.—On September 16th, at the home of the bride's parents, Cedarhurst, Long Island, Miss Alice Anderton, daughter of Dr. and Mrs. William B. Anderton, to Mr. Louis Townsend Montant.

### Baltimore

#### ENGAGED

**Read-Cadwalader**.—Miss Elizabeth Middleton Read, of Baltimore, to Mr. Thomas Cadwalader.

### Boston

#### ENGAGED

**Lindsay-Blake**.—Miss Anne Lindsay, daughter of Mrs. John Lindsay, of Boston, to Mr. Lowell Blake.

### Chicago

#### ENGAGED

**Hooper-Edwards**.—Miss Ethel Hooper, daughter of Dr. and Mrs. Henry Hooper, to Dr. Martin R. Edwards, of the Harvard Medical School of China at Shanghai.

### Cincinnati

#### DIED

**Woods**.—On June 30th, at Walnut Hills, John S. Woods.

#### ENGAGED

**Stearns-Green**.—Miss Harriet Stearns, daughter of Mr. and Mrs. William S. Stearns, of Wyoming, to Mr. Joseph Green, eldest son of Mr. and Mrs. James Albert Green.

#### WEDDINGS

**Burch-Whitaker**.—On June 28th, in the Avondale Presbyterian Church, Mr. Robert Boyd Burch and Miss Louise Church Whitaker, daughter of Mr. and Mrs. A. L. Whitaker.

**Shoemaker-Tullidge**.—On June 29th, at the home of the bride's mother, Mrs. Frank G. Tullidge, Mr. Murray Marvin Shoemaker and Miss Estelle C. Tullidge.

### Cleveland

#### ENGAGED

**Sanders-Clark**.—Miss Mary E. Sanders, daughter of Judge and Mrs. William B. Sanders, to Mr. Harold Terry Clark.

#### WEDDING

**Foster-Calhoun**.—On June 28th, Mr. Joseph Foster, Jr., and Miss Margaret Calhoun, daughter of Mr. and Mrs. Patrick Calhoun.

### Denver

#### ENGAGED

**Fegtmeyer-Mack**.—Miss Irma Fegtmeyer, daughter of Mrs. Bertha Fegtmeyer, to Mr. Louis William Mack.

### Minneapolis

#### ENGAGED

**Pryor-Gooch**.—Miss Marion Georgia Pryor, daughter of Mr. and Mrs. Lunan C. Pryor, to Mr. Walter H. Gooch.

**Bestor-Waetzold**.—Miss May Bestor, daughter of Mrs. Ella W. Bestor, to Herr Gustav J. Waetzold, of the German Embassy in Rome.

### New Orleans

#### DIED

**Soria**.—In Cobourg, Ontario, Canada, on June 30th, C. M. Soria.

#### WEDDINGS

**Moss-Israel**.—On Thursday, July 6th, at the home of the bride, Mr. Benjamin A. Moss and Miss Irma Israel, daughter of Mr. and Mrs. Mayer Israel.

**Taylor-Vincent**.—On July 8th, at the residence of the bride's uncle and aunt, Colonel and Mrs. William G. Vincent, Mr. Shelby Glass Taylor, of San Antonio, Texas, and Miss Adele Vincent.

### Pittsburg

#### ENGAGED

**Phipps-White**.—Miss Emma Loomis Phipps, daughter of Mr. and Mrs. Lawrence C. Phipps, to Mr. William White, Jr., son of Mr. and Mrs. J. Brinton White, of St. Davids, Pa.

#### WEDDING

**Holland-Bethune**.—At Provincetown, Mass., June 19th, Mr. Francis Raymond Holland and Mrs. Florence Curtis Bethune, daughter of Mr. and Mrs. William Allen Jenner, of New York City.

### Richmond

#### DIED

**Anderson**.—On July 1st, at his residence, William J. Anderson, in the seventy-second year of his age.

#### WEDDING

**Tucker-Camp**.—On June 28th, at the home of the bride's aunt, Mrs. Lackland, Dr. Charles Wiley Tucker and Miss Mary Elliott Camp, daughter of Mr. and Mrs. William C. Camp.

### San Francisco

#### DIED

**Casserly**.—On June 30th, Theresa Casserly, widow of the late Eugene Casserly.

(Continued on page 62)

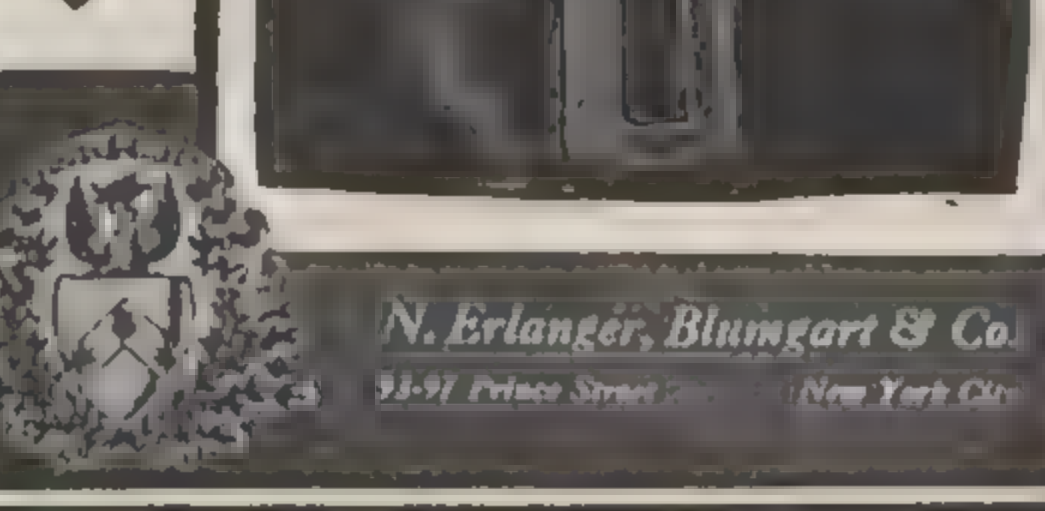
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sound nice but they  
**Play Hob with One's Complexion**  
unless one is prepared by having a book of  
**QUENTIN'S**

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Little Books with Powder Coated Paper Leaves. The Powder is Absolutely Pure. Guaranteed under U. S. Pure Food and Drugs Act. The only Sanitary way of using Face Powder. Can be carried in the Hand-bag or Pocket-book.

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when you wear

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*"The Garment that Breathes"*

This improved Brassiere is corset cover and bust supporter in one, and being *adjustable* may be fitted to the figure with any degree of snugness. Keeps the corset from bulging, conceals all flesh ridges, and gives a fine, smooth surface over which to fit your gowns.

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The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

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Preserves grace and elegance in summer footwear without sacrificing comfort and utility. The exclusive summer models range from daintily fashioned shoes for afternoon and evening affairs to the robust, solidly built golf boot—each adapted to its uses with a nice precision.

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For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.

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A cleansing fluid and paste for polishing in each package. Large size 25 Cents.

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Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. Same sizes and prices.

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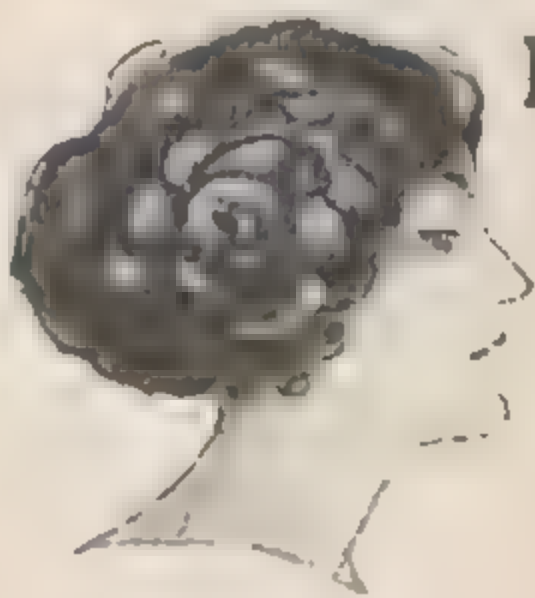
makes Dirty Canvas Shoes perfectly clean and white by using Whittemore's "Quick White" Compound. In liquid form, so can be quickly and easily applied. No white dust. Will not rub off. A sponge in every package, so always ready for use. Also the following colors for Canvas shoes: Blue, Pink, Red, Green and a dozen other shades. Two Sizes. Each color 10 and 25 Cents



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Lazell PERFUMER  
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Established 1839 NEW YORK



# S O C I E T Y

(Continued from page 60)

## WEDDING

Hull-Carroll.—On July 1st, Mr. Lytle Buchanan Hull, of New York, and Miss Gertrude Carroll, daughter of Mrs. Richard Carroll, of San Francisco.

## Savannah

## ENGAGED

Stevens-Nichols.—Miss Josephine Stevens, daughter of Mr. and Mrs. H. D. Stevens, to Lieut. W. R. Nichols, C. A. C., U. S. A.

## Calendar of Sports

### TENNIS

Aug. 1st-2nd.—Onwentesia Club, Chicago; preliminary national doubles; East, West, South and Pacific States.

Aug. 3rd.—Crescent Athletic Club, Brooklyn; New York State championship in singles and doubles.

Aug. 5th.—Omaha Field Club, Omaha, Neb.; clay court championship of the United States.

Aug. 12th.—Woodmere, L. I.; championship singles and doubles.

Aug. 14th.—Meadow Club, Southampton, L. I.; invitation tournament.

Aug. 21st.—Newport Tennis Club, Newport, R. I.; national championship in singles, doubles and interscholastic single championship.

Aug. 28th.—Niagara Lawn Tennis Association, Niagara-on-the-Lake, Canada; international open tournament.

Aug. 31st.—Bay Head Yacht Club, Bay Head, N. J.; coast championship.

Sept. 2nd.—New Rochelle Tennis Club, New Rochelle, N. Y.; open tournament.

Sept. 4th.—Nyack Country Club, Nyack, N. Y.; open tournament.

Sept. 6th.—Merion Cricket Club, Philadelphia; intercollegiate championship.

Sept. 11th.—Morristown Field Club, Morristown, N. J.; New Jersey state championship.

Sept. 25th.—Longwood Cricket Club, Boston; women's singles, doubles and mixed doubles.

### GOLF

Aug. 2nd-5th.—Wisconsin State championship, Kenosha.

Aug. 5th.—Oakland Golf Club, Oakland, Cal.; President's cup.

Aug. 12th.—Oakland Golf Club; Governor's cup.

Aug. 14th-19th.—Omaha Golf Club; Trans-mississippi championship.

Aug. 19th.—Oakland Golf Club; Vice-President's cup.

Aug. 26th.—Oakland Golf Club; Captain's cup.

### POLO

Aug. 21st-26th.—Westchester Polo Club.

Aug. 28th-Sept. 2nd.—Buffalo Country Club.

Sept. 4th-9th.—Dedham Polo Club.

Oct. 2nd-14th.—Kansas City.

### YACHTING

Aug. 3rd.—Rendezvous New York Yacht Club cruise; Glen Cove, L. I.

Aug. 4th.—Squadron run; Glen Cove to Morris Cove.

Aug. 5th.—Squadron run; Morris Cove to New London, Conn.

Aug. 6th.—Illuminations at New London and reception.

Aug. 7th.—New London to Fort Pond Bay.

Aug. 8th.—Fort Pond Bay to New Bedford.

Aug. 9th.—New Bedford to Newport.

Aug. 10th.—Races for Astor cup; Newport.

Aug. 11th.—King's cup; Newport.

Aug. 12th.—Disbanding.

### BENCH SHOWS

Aug. 12th.—Rhode Island Kennel Club; Newport, R. I.

Aug. 22nd-23rd.—Lehigh Valley Kennel Club; Allentown, Pa.

Aug. 26th.—Gwynedd Kennel Club; Ambler, Pa.

Sept. 2nd.—Red Bank Kennel Club; Red Bank, N. J.

Sept. 12th-15th.—Kentucky State Fair, Collier Specialty Show; Louisville, Ky.

Sept. 23rd.—Piping Rock Kennel Show.

Sept. 26th-29th.—La Crosse Kennel Club, La Crosse, Wis.

### HORSE SHOWS

Aug. 2nd-3rd.—Orange, Va.

Aug. 3rd-5th.—Spring Lake, N. J.

Aug. 9th-10th.—Charlottesville, Va.

Aug. 15th-16th.—Front Royal, Va.

Aug. 15th-18th.—Coburg, Canada.

Aug. 22nd-24th.—Bar Harbor, Me.

Aug. 30th-31st.—Warrenton, Va.

Sept. 4th-6th.—Newport, R. I.

Sept. 4th-9th.—Hartford, Conn. (Connecticut Fair.)

Sept. 5th-8th.—Rutland, Vt.

### RACING

Aug. 12th-19th.—Hamilton Jockey Club; Hamilton, Canada.

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THIS department is the outgrowth of the Answers to Correspondents' column—a feature of Vogue which has been helpful to a great number of its readers, and which now invites you to take advantage of its enlarged equipment. On questions of dress etiquette, social conventions, schools, smart equipments, entertainments and purchasing, Vogue stands ready to fill the rôle of an authoritative, friendly, cultivated adviser.

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Insures ease and comfort, supports and preserves the figure

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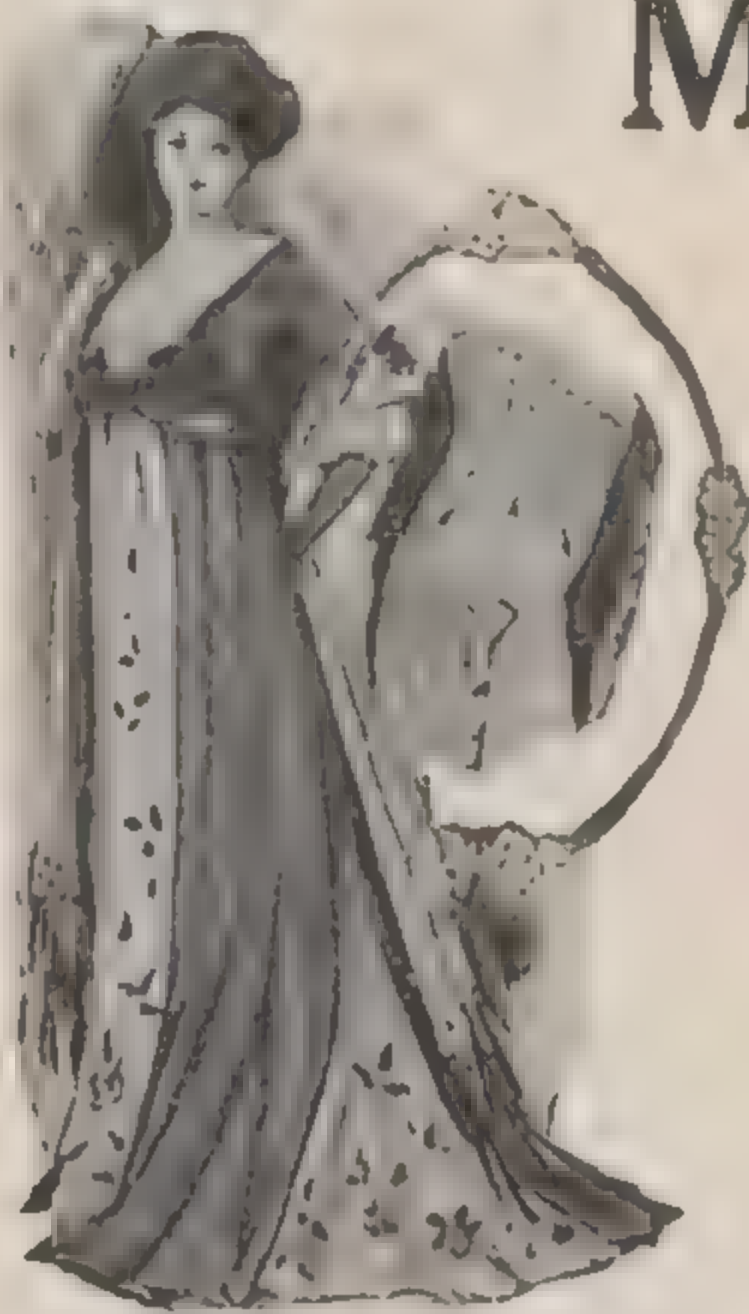
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will produce at your convenience a bath containing the efficiency of many great spas. A luxuriously beneficial alkaline bath soothing to the tired, inflamed nerves and irritated, delicate cuticle. Softly perfumed by the oils contained in the crystal the bath is alluring to all who enjoy the perfection of bathing.

For sale at all first class department and drug stores.



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When the "Sunset Days" of life arrive, the recuperative powers of youth begin to wane and the need of strengthening, easily digested, quickly assimilated food is felt—something that will build up the wasted tissues and revive the nervous force without overtaxing the digestive function.

## Pabst Extract

### The "Best" Tonic

is an ideal food-drink for the aged—"the staff of life" in highly concentrated liquid form—rich in tissue-building, muscle building elements of pure malt combined with the tonic properties of hops. It is easily and quickly assimilated by those whose digestive organs are greatly impaired. By taking a small amount of Pabst Extract, The "Best" Tonic, before each meal, the quantity of solid food can be greatly reduced and more real nourishment obtained.

In addition to its strengthening properties, it soothes and quiets the nerves, bringing sweet, refreshing sleep, which is so essential to the aged.

Pabst Extract is The "Best" Tonic to build up the overworked, strengthen the weak, overcome insomnia, relieve dyspepsia—to help the anaemic, the convales-

cent and the nervous wreck—to prepare for happy, healthy motherhood and give vigor to the aged. Your physician will recommend it.

**\$1000 Reward** for evidence convicting anyone who, when Pabst Extract is called for, deliberately and without the knowledge of his customer, supplies an article other than Pabst Extract. Cheap imitations are sometimes substituted. Be sure you get the genuine Pabst Extract. Refuse all substitutes.

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## NOBLESSE OBLIGE

THOSE of us who have noted the absorbed interest with which the members of the junior and senior orchestras of the Musical School Settlement render the different numbers at their rehearsals cannot but feel a pang at the thought of the one thousand children who had to be denied admittance to the musical classes within the year because of lack of accommodations—to them it must seem like having the door of Paradise shut against them. For these are the children of foreigners, those who for generations have had a love of music fostered in them in the Old World, and who, in consequence, have a passion for it not characteristic of our eminently practical nation, where the arts have had to wait upon more utilitarian considerations. The eight hundred young people who have been fortunate enough to avail themselves of the unusual opportunities offered at this Settlement are enabled to secure sound musical training for next to nothing.

### AN UNUSUAL OPPORTUNITY

Indeed, they show by the persistent enthusiasm with which they submit to the necessarily rigid drill that they fully appreciate what is in reality the opportunity of their lives in this regard—for here they secure the best of training for the nominal sum of only twenty-five cents a lesson. Few of these pupils could afford lessons without a special rate, and the chances are that many would fall into the hands of the bargain music teachers who flourish on the East Side, and who offer by various short-cut methods to train the pupil in an impossibly short time to attain a proficiency only to be had through years of conscientious study. If the school never accomplished any other result than to save hundreds of East Side students from these musical swindlers, it would be doing excellent philanthropic service. But when, in addition, it opens the door of hope and opportunity to thousands who would otherwise be deprived of a musical training, it deserves to rank high among the agencies for the common good, for besides the pleasure it affords to the students and the neighborhood, the Music School Settlement is making an important contribution to the musical development of the nation.

### A SOUND MUSICAL TASTE DEVELOPED

Those responsible for the inception and the policy of this school have the insight to discern that the great majority even of those who love music, and who master technique with comparative ease, are not predestined by fate to become musicians, to say nothing of geniuses such as Beethoven or Wagner; or even to become master interpreters like Paderewski. The hundreds of children who flock to the music school are discouraged from adopting music as a profession—an attitude, of course, that does not prevent the occasional gifted child from having the opportunity furnished to him, nor does it deter the general run of students from applying themselves with persistency and fervor to the acquiring of a sound musical training. On the constructive side, this eminently sane view of the potentialities of the majority develops correct musical taste in the general public, and thereby helps to create the favorable soil necessary for the flowering of genius. That is the public aspect of the great work undertaken by this East Side settlement. It is interesting here to note that the authorities of the Music School Settlement are of the opinion that each Settlement, in addition to the usual activities characteristic of this form of neighborhood effort, should be distinguished by furnishing some special opportunity for those of limited means, hence the admirably conducted music school under notice.

### HISTORY OF THE INCEPTION OF THE SCHOOL

This school was started seventeen years ago and was incorporated in 1903. Last year the total enrolment was about eight hundred, and, as stated earlier, one thousand



pupils had to be denied admittance, owing to lack of facilities. The students have their choice of piano, violin, 'cello or voice culture—theory, ensemble, sight singing and lectures being free to the pupils of the school. Care is exercised that those who can afford to pay more than the twenty-five cents asked for each lesson are not assigned to classes, and a wise provision is made against such a misappropriation of the opportunity proffered by this philanthropy, by visiting applicants for admission in their homes. Thus the parents and guardians are met, and it is the experience of the Settlement workers that these are invariably worthy people who are willing to make sacrifices, if need be, that their children may enjoy the musical advantages

offered by this school. The hours of instruction are so arranged that they do not interfere with school duties. In the evening classes are wage earners who have heretofore waited years for an opportunity to learn to play these preeminently popular instruments, the piano and the violin. The Music School is their opportunity, and they apply themselves assiduously, after the hard day's work, to making the most of the great advantage that has come in their way. Sixty recitals and special gatherings were given at the Settlement, attended by ten thousand persons.

### A SAFEGUARD AGAINST THE DEGRADING INFLUENCES OF THIS MODERN BABYLON

The weekly rehearsals of both the junior and senior orchestras are largely attended by the people of the neighborhood, and one can imagine the delight of those parents whose children take part in the musical programme. It is an experience not easily forgotten to see seventy poor children, ranging in age from seven years to twelve, playing worthy musical numbers under the leadership of a musician of standing. Tiny boys with violins, watching the scores before them, and bowing with absorbed interest, are an inspiring sight for the intelligent onlooker who realizes what a safeguard against vulgarizing and degrading influences in a modern Babylon are trained musical taste and skill.

A valuable library of music is continually being enlarged, recent months seeing additions of ensemble music, so that now demands for trios, quartettes and compositions for two pianos can be met. The library of books also contains volumes devoted to musical subjects, as well as others on general topics, the range including fairy tales and fiction, as well as more weighty subjects. The effect of the musical training on the children of the neighborhood is, for one thing, to make the families more united, a most desirable result under any conditions, and especially where (as so often happens in the foreign colonies) the younger generation has grown away from the family. This is, of course, inevitable, since the younger people are brought into contact with progressive Americanism in the schools, on the street, and in places of amusement, with the result that they forge a century or two ahead of their elders in sentiments and ideas.

Those interested in furthering the admirable educational work of this Settlement are invited and urged to visit the rehearsals of the senior orchestra, which are held every Sunday morning from September to June, between 10.30 and 12 o'clock, Mr. David Mannes the conductor. The Settlement is located at 51-55 East Third Street.

The officers of the association are: president, Mrs. Howard Mansfield; vice-presidents, Mrs. Frederick Trevor Hill, Mr. Henry P. Davison, Miss Laura J. Post, Miss Dorothy Whitney, Mr. Otto H. Kahn; honorary vice-president, Mrs. A. A. Anderson; treasurer, Mrs. Geo. L. Nichols; secretary, Mrs. Francis Seaver, 1 West Thirty-fourth Street; Miss Eleanor J. Crawford, head resident. It is pleasant to record that the Music School Settlement has so justified itself that in no fewer than sixteen cities similar schools have been established.

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makes the head feel good and is delightfully satisfying. Its rich, penetrating lather gently, yet thoroughly, cleanses the scalp of every atom of dust, dandruff, excess oil; allays irritation and leaves it sweet, pliant and healthy.

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After shampooing with Canthrox, your hair dries quickly and evenly—without streaking—so soft, glossy and beautiful that doing it up is a joyful pleasure.

Unlike soaps, Canthrox never causes brittleness, dryness or splitting at ends. Its use encourages a splendid growth of luxuriant hair.

**15 Shampoos for 50c**

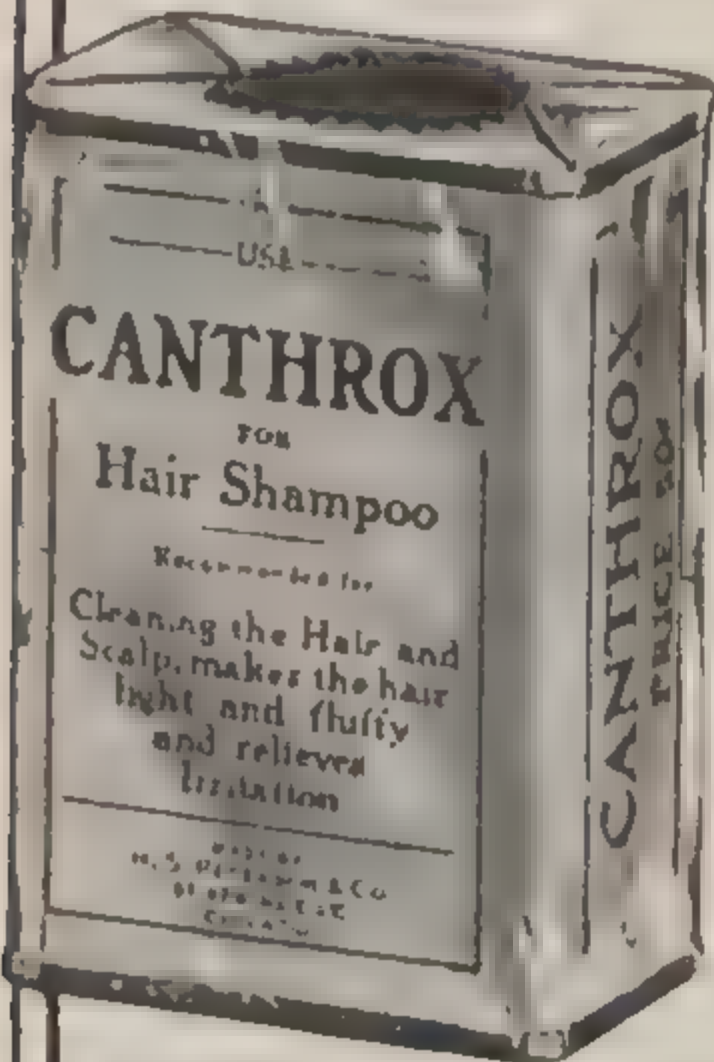
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### SIZES OF HOSE USED Infants’ and Children’s

Age	3 Months	6 Months	1 to 1½ yrs.	2 to 2½ yrs.	3 to 3½ yrs.	4 to 5 yrs.	6 to 7 yrs.	8 to 9 yrs.
SHOE	0	1	2 to 3	4 to 5	6 to 7	8 to 9	10 to 11	12 to 13
HOSE	4	4½	5	5½	6	6½	7	7½

### Misses’ and Boys’

Age	10 to 11 yrs.	12 to 13 yrs.	13 to 14 yrs.	14 to 15 yrs.	15 to 16 yrs.
SHOE	1 to 2	2 to 3	3½ to 4½	5 to 6	6 to 7
HOSE	8	8½	9	9½	10

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# Beautiful Fans from the Orient

**F**ANS from Japan—in greater number than may be seen anywhere outside the Orient. Each one a work of art, and beautiful beyond description, because of the exquisite workmanship and wonderful coloring. Fans which never go out of fashion, and which may be carried with any shade or style of gown, on account of the subtle Oriental coloring which blends with every tint. An ideal gift, because it may be used for cabinet ornament as well as for personal adornment.

The greater number range in price from \$3.00 to \$30.00.

\$3.00 will buy many different styles. A fan of silk, painted by hand in any of the popular Japanese designs; the cherry blossom, apple blossom, wistaria, rose or a flock of birds, with ivory-bone sticks, the outer ones beautifully carved in filigree. Fans of transparent gauze bear both hand painting and embroidery, while other fans show typical Japanese scenes, painted in bright, vivid colors.

\$4.50 purchases odd effects in black and white.



No. 11,202  
\$10.00

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Embroidered with  
White Chrysanthemums,  
with Carved  
Ivory-Bone Frame.

**\$6.50.**—One fan at this price portrays an impressive picture of a flock of birds in a snowstorm, another a wonderful storm at sea. Hand embroidery and painting accomplish these effects, and various tones of gray are the only colors used. A fan of black silk displays many butterflies in bright colors; another, great sprays of lovely wistaria worked in the finest kind of embroidery.

**\$7.50.**—A most attractive fan at this price is embroidered in blue and gray tones, with a flock of storks, the sacred snow-topped Fuji-Yama in the background.

**\$10.00.**—The fans at this price have sticks of ivory-bone—all of them cleverly hand carved in open-work patterns. Some are embroidered in white, on a solid color background, the dragon being one of the most effective patterns. One fan is of transparent gauze painted and embroidered in many colors, to represent a flock of storks, near a forest of dark pine trees, with Fuji-Yama in the distance.

**\$15.00 and up.**—Real ivory sticks may be had for this price.

Sandalwood fans, which spice and perfume the air—50c., 75c., \$1.50, \$2.00, \$3.00, \$3.50, \$6.50, \$7.50, \$8.00. Also the combination of sandalwood sticks, with gold cloth and spangles, in evening dress shades, at \$10.00, \$15.00, \$20.00.

Fans as low as 50c.—as high as \$50.00.

You are cordially invited to inspect this wonderful collection. If this is impossible, indicate your preference and send check, and we will make a selection for you, which will be sent subject to your approval.

**The Mail Order Department** is prepared to answer any inquiry, to offer suggestions for every requirement, to send samples, and (when satisfactory references are given) to send goods on approval.

We have prepared a book, "The Fascinating Fans of Japan," illustrating nearly 200 styles, which we will be pleased to send on request. Address Department F.

*Jantines*  
**THE ORIENTAL STORE**

877-879 Broadway  
bet. 18th and 19th Street, N. Y.

Also Boston and Philadelphia

In Our Other  
Departments  
Dress Silk from  
the Orient, Kimonos,  
Oriental Jewellery,  
Curios, Oriental  
Rugs, Draperies and Wall  
Fabrics, Canton  
Furniture.

## SEEN in the PHILADELPHIA SHOPS

**W**OOL embroidery, the latest Parisian trimming for costumes and accessories, is seen on many of the summer creations. Poirer first introduced it as a gown trimming, and now almost every French costume shows a touch of it, either on hat, gown, parasol or scarf. Several importations worked with this embroidery have recently appeared, among them a long scarf of sapphire blue chiffon. The broad hem is completely covered on all four sides with wool embroidery in an odd du Barry pink, verging on the cerise. This is applied in an attractive herringbone stitching. The cost of the scarf is \$15. White lingerie gowns may also be had, trimmed with wool embroidery in white. A very good marquise model, valued at \$65, displays a deep banding of the wool in a heavily raised design on the skirt and a deep, pointed yoke of it on the bodice, set in a one-sided effect. Insertions of Irish lace form an additional trimming.

A pale-toned pongee parasol, criss-crossed with yellow threads, is made very chic with embroidery of heavy wools in brilliant, barbaric hues. Candy-stick pink, robin's egg blue, cinnamon brown and scarlet flowers are combined with a foliage of hunter's green. The long, straight handle is encased in a crocheted network of the same bright wools, with a slender tassel to match. This parasol sells for \$25.

### NEW DESIGNS IN FICHUS AND SMART NECKWEAR

A dainty white fichu of fine embroidered Swiss, that may be worn with almost any gown, is formed in a deep, square collar with long bretelle ends. The material is so arranged that a row of embroidered wreaths runs across the back of the collar and also on the shoulders, where it is inserted with Irish lace. The entire edge is finished with a frilling of French Valenciennes lace, and the bretelles are laid in plaits at the top. These ends are intended to be crossed in surplice fashion and pinned in place at the waist-line. The cost of the fichu is \$4.

Sailor collars that fit across the back without the sign of a wrinkle, and form a becoming point at the neck front, may be had at this same shop in several lovely styles. A combination of real Cluny and Irish laces and hand-embroidery makes a dainty trimming on a large collar of French batiste. Cluny lace in a one-and-a-half-inch width edges the entire collar. Medallions of Irish lace and convent embroidery form butterfly motifs at either corner. Embroidered dots are scattered over the border. Price, \$6.50 or \$7, according to the amount of handwork. If Irish lace alone is preferred, a collar of the same size and shape may be had for \$11. This is also made of French batiste and finished with a pretty Irish lace scalloping. The corners are inset with lace medallions, and fine hand-embroidery forms an effective border design.

A special value is given in another sailor collar, sold at \$4.50. Here a border is made by an inch-wide band of Irish insertion, joined by means of a double row of fagoting to a wider edging of scalloped Irish. These are attached to a handkerchief-linen foundation. Such a collar wears splendidly.

An all-over lace collar of fine baby Irish, in a small sailor shape, costs \$8.50. A serviceable choice is a heavy linen sailor, beautifully embroidered in tiny flowers and foliage, with a delicate scalloped edge. Price \$3.75. A \$4 collar in sailor shape is edged and inserted with real Cluny. Between the insertion and the edging it is lightly touched with hand-embroidery.

Handstitched sailor collar and cuff sets daintily offset the traveling blouse. The cuffs are finished on all sides with a deep hemstitching, and are designed to pin in place about the wrist. In heavy chiffon cloth such a set costs \$1.50, and in organdy, 50 cents.

### IRISH CROCHET-COVERED JEWELRY

Sets of white crochet-covered pins may now be had for 55 cents. Each set consists of a long frill pin and two smaller pins for the collar or cuffs. The larger size shows a rose decoration at its center. The weave of the Irish mesh is very close and may be cleansed by a vigorous scrubbing with soap and warm water. A long hat pin has the top covered with the Irish crochet, and costs 75 cents.



**So Easy**

**to Use**



**SHAKER SALT**—the dainty, fine-grained, purified salt for table use—is the most convenient salt in the world.

The box has a little patent spout for pouring into the shakers. You can fill them in a few seconds, without spilling a grain, and without any bother at all.

Then the salt in the shakers never gets hard or lumpy. It flows out easily in a tiny stream whenever you want it. Doesn't stick or cake in the shakers at all. Yet it is not mixed with flour or starch.

This wonderfully convenient salt is also the purest table salt made. We take out the natural salt impurities by a wonderful refining process which we alone use. Other manufacturers leave much of these hurtful impurities in, for you to eat.

Always dry, always free-flowing, always with a clean, delicate, salty flavor—that's Shaker Salt. Price, except in the far West, 10c a box.

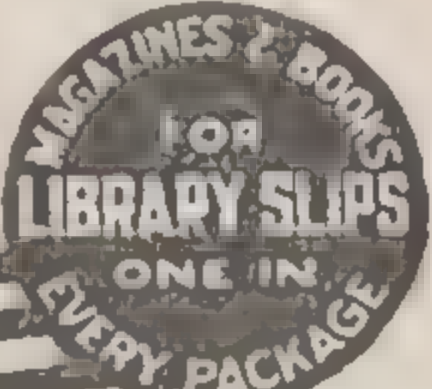


**Diamond Crystal Salt Co.**

St. Clair, Michigan

Makers of the purest Salt in the world

(59)



**PROF. I. HUBERT'S MALVINA CREAM**  
"The one Reliable Beautifier"  
Positively relieves Freckles, Sun-burn and all Imperfections of the skin, and prevents wrinkles. Does not merely cover up, but eradicates them.  
Malvina Lotion and Ichthyol Soap should be used in connection with Malvina Cream. At all druggists, or sent postpaid on receipt of price. Cream, 50c. Lotion, 50c., Soap, 25c.  
Send for testimonials. Prof. I. Hubert, Toledo, O.

**Rubero** The Toilet Delight of the Age  
The finest tooth brush made. A pure rubber tooth brush, free from all the dangers of the bristle brush. Order one to-day. You'll like it. If your druggist won't supply you we will.  
45c Mailed Free  
Bowers Rubber Works  
68-70 Sacramento St., San Francisco, Cal.

## For Sale—Beautiful Cats and Kittens

Persian, Domestic, Siamese, Abyssinian and Manx. All classes of pets boarded. Let us send you a catalogue; or, better still, call and see the place. Open daily from 10 a. m. to 5 p. m. Free catalogue on request.

**Black Short Haired Cattery**  
Oradell, N. J.

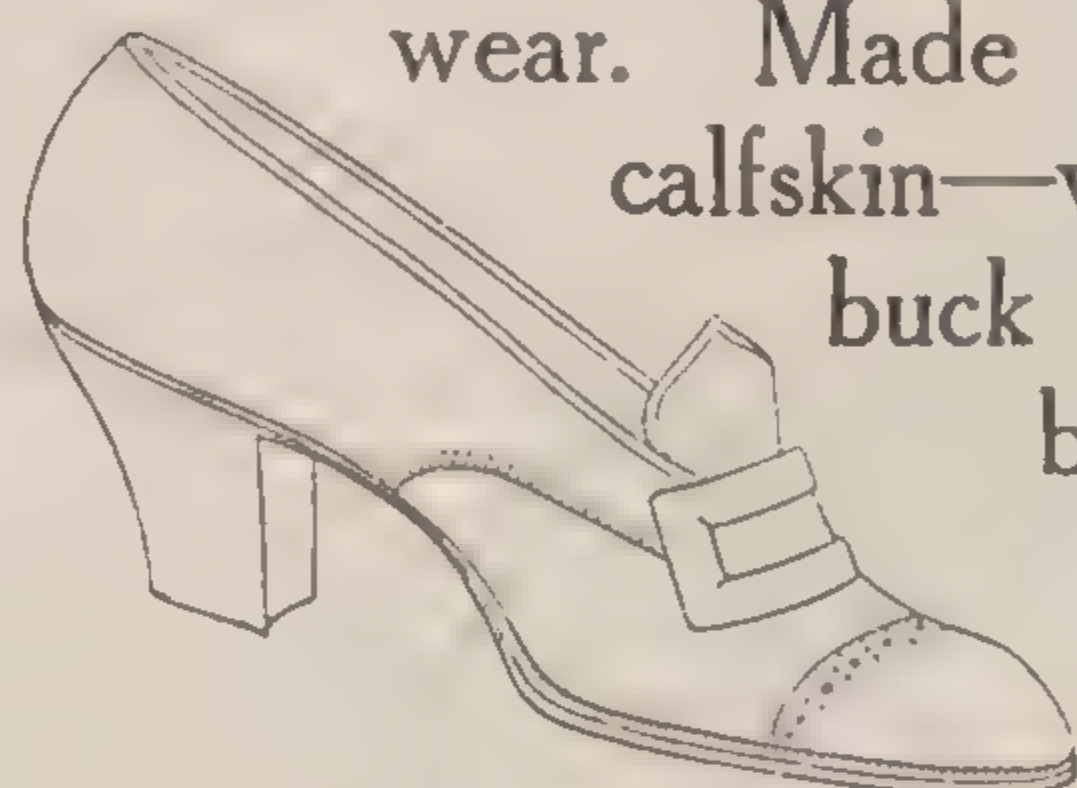


# Andrew Alexander

Sixth Avenue at Nineteenth Street  
New York

**A** SPLENDIDLY equipped and intelligently conducted mail order organization is here to serve you, at home or abroad, in a prompt and satisfactory manner.

Nassau Pumps are popular for midseason wear. Made of tan and black calfskin—white and black buck and patent leather; buckles of leather, steel and silver.



\$4 to \$8

Catalog on Application

## Miro-Dena Mentonniere

(CHIN SUPPORTER)

A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat. It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.

On sale at Toilet Articles Departments of the leading stores or, address  
**MIRO-DENA CO., 373 Fourth Avenue, New York City**



## MORNY LONDON



### PARFUMERIE "CHAMINADE"

### SELS AROMATIQUES

"YESHA", "CHAMINADE", "JUNE ROSES", ETC.

### POUR · LE · BAIN

RETAILED BY R.H. MACY & CO., PARK & TILFORD  
MARSHALL FIELD & CO., J. WANAMAKER, ALTMAN & CO.,  
And all High Class Perfumery Stores

WHOLESALE ONLY, F.R. ARNOLD & CO. 3, 5, 7, WEST 22<sup>ND</sup> ST., N.Y.



### "Our Hinds

Honey and Almond

### Cream Complexion

is not injured in the least by Summer's hot sun or dusty, burning winds." If you would avoid the discomfort of

### SUNBURN

you should use Hinds Honey and Almond Cream before and after exposure to sun or wind. It cools and quickly heals; keeps the face, hands and arms in perfect condition: removes blemishes, makes dry, rough skin soft and smooth, and finally gives to the complexion the fresh, radiant effect that is so much admired. It should be remembered that

### HINDS Honey and Almond CREAM

cannot possibly injure the most sensitive skin; it contains nothing harmful; is positively guaranteed not to cause a growth of hair; is not greasy or sticky in the least.

Mothers and nurses have used Hinds Honey and Almond Cream in the nursery for many years. It soothes and relieves all skin ailments of babies and children, and is especially good for chafing, rash and prickly heat.

Men who shave are using it with gratifying results. It stops the smart and restores tender, irritated skin in a day, always preventing dry skin.

Price 50 cents a bottle. Sold everywhere, or mailed postpaid by us. Do not buy substitutes. There's nothing like Hinds Honey and Almond Cream.

A liberal trial bottle sent free on request.

A. S. HINDS,

19 West Street, Portland, Maine

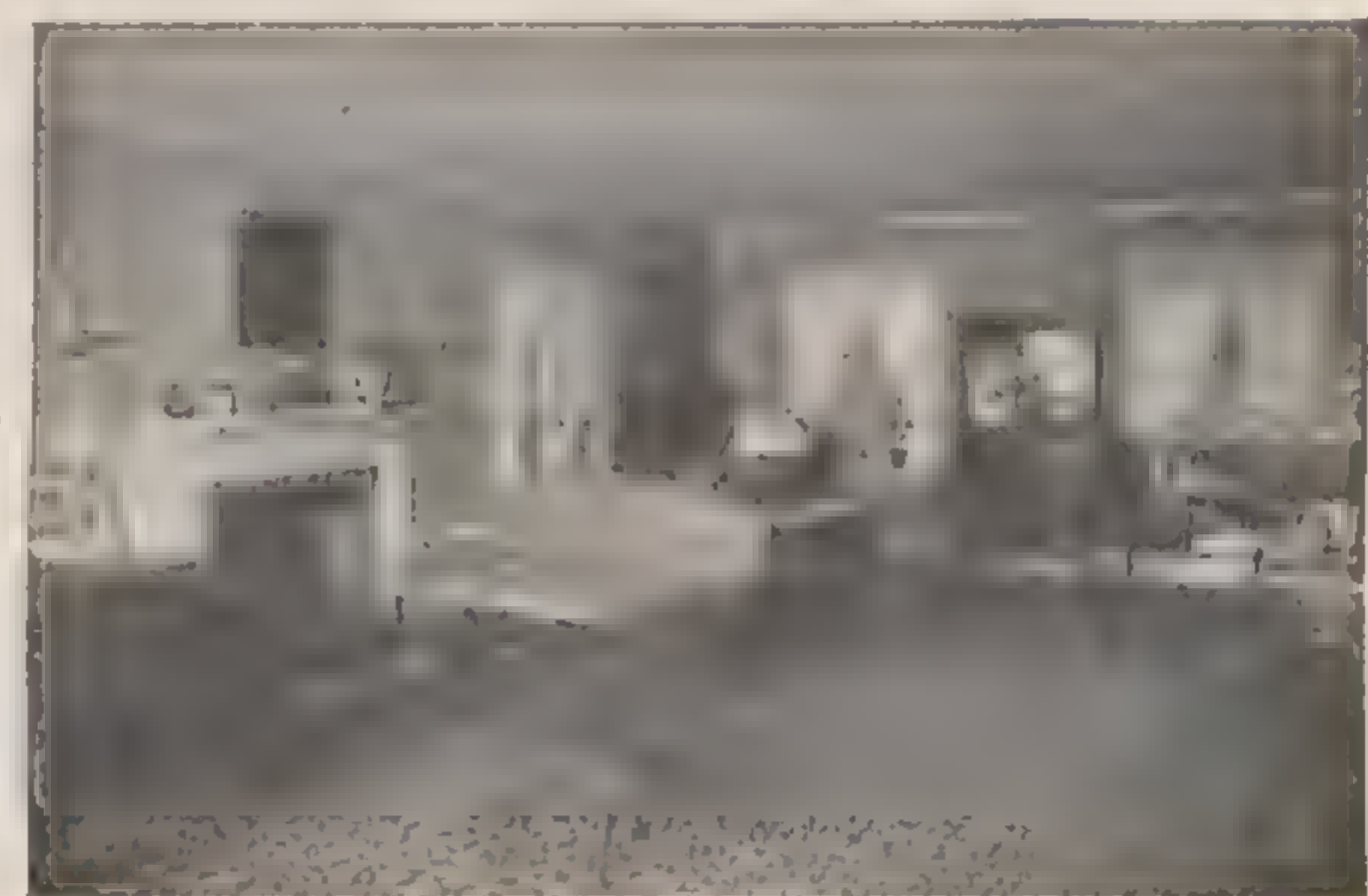
## IF YOU CARE

about the appearance of your home you will enjoy

## THE HOUSE BEAUTIFUL

If you have ever wondered what color to paper the dining-room—or what disposition to make of an attic chamber, or how best to treat a staircase or veranda—then you will find great assistance in the beautifully illustrated pages of this charming magazine.

"THE HOUSE BEAUTIFUL" tells plainly what others have done toward making their homes both distinctive and livable. Profiting by their examples, you



A Greatly Reduced "House Beautiful" Illustration

can go a step further and achieve effects in your own home that would be impossible without the invaluable information you receive month after month from "THE HOUSE BEAUTIFUL."

### Special 30-Day Offer

The subscription price is \$3 per year. But to introduce THE HOUSE BEAUTIFUL to new readers, we are making the special 30-Day Offer outlined below. For just \$1.00 we will send you THE HOUSE BEAUTIFUL for five months, beginning with the current issue—and also make you a present of "THE HOUSE BEAUTIFUL Portfolio of Interior Decoration." The Portfolio is a collection of superb color plates, showing and describing rooms which are unusually successful in their decoration and furnishings.

To avail yourself of this offer, cut out the attached coupon, pin a dollar bill to it, and fill in your name and address and mail To-Day to

### "The House Beautiful"

Room 1700 315 Fourth Avenue, New York City.

I accept your 30-Day Offer, and wish you to send me "The House Beautiful" for five months, and also the "Portfolio of Interior Decoration." Enclosed find one dollar.

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City..... State.....





## Dean's Summer Cake Assortments

To the Summer Hostess, Dean's Assortments of Delicious Cakes are of great assistance. Twenty different assortments of Cakes that are dainty and uncommon and ideal for Afternoon Teas, Luncheons, Dinners, Motor and Yachting Trips, Etc. Packed carefully in pasteboard boxes to keep perfectly fresh.

Assortments at \$2.00, \$3.00, \$5.00, \$8.00 and \$12.00 each.

EXPRESSAGE PREPAID TO ANY SHIPPING POINT WHERE THE EXPRESS RATE IS \$1.50 OR LESS PER HUNDRED POUNDS

Send for special Summer Booklet giving makeup of the assortments and full information.

628 Fifth Avenue, New York

Established in 1839

### Nurses Outfitting ASSOCIATION

54 West 39th Street  
Near 5th Avenue New York

Correct  
Uniforms  
for  
Maids

For  
House  
and  
Street

New  
Imported  
Novelties  
In  
Uniforms  
Aprons  
Collars  
Cuffs  
Caps  
Etc.

Send for Catalog B

### Hurm Art Shop

277 Fifth Avenue

Near 30th Street

NEW YORK



Bavarian Cross Stitch.

A LARGE collection of lunch sets, bureau covers, tea cloths, guest towels, cushion tops, sideboard covers, etc., stamped and commenced with materials to finish. This work is done in colored cottons. It is very easy to do and most effective.

Oblong cushion tops like illustration, price \$3, commenced with materials to finish. Guest towels, basket design, \$1.50. Commenced center pieces, basket design, \$2.25. Estimates given on all other pieces. Cross stitch books with colored designs 15c. and 25c. each. Colored cottons, all shades, 5c. Sheets, with colored designs, 35c.

A large collection of new designs in waists to be done in beads, braiding or Oriental embroidery. Dresses designed to match. Beads of all shades. Colored designs for bead bags. Antique bead bags repaired. Children's dresses ready made and stamped to be embroidered or braided.

Embroidery silks and cottons in all shades and grades. Gowns designed and embroidered. Household linens embroidered. Egg Cosies, 50c.; Tea Cosies, \$1.50.

## ON HER DRESSING TABLE



MORE deliciously delicate face powder one need never wish to own than a make to be found at a so-called "beauty" establishment whose real headquarters is in London. It is fine, very daintily perfumed and gives perfect results when properly applied. There are several tints, but the majority of women will find that labeled "pale pink" the best, though of course pronounced blondes or brunettes may need different shades. At the same smart little establishment they are selling a really remarkable skin tonic to be used instead of water for cleansing the face. The results are unmistakable, for it refines the pores, clears the skin and helps to reduce any puffiness under the eyes. There is no question but that its use is beneficial and will keep the skin in excellent condition. Quite as valuable and very much to be recommended at this time of the year is a lotion to be patted into the skin after using the tonic. The first result is decidedly beautifying, since it has something the same effect as a liquid powder, though in reality it is far different in character and aims at permanent benefit. The sulphur which enters into its composition is good for the skin, and has healing qualities, making it efficacious for roughness, sunburn or redness of the skin. These are only two of a vast number of excellent toilet preparations which have proved immensely popular in Paris as well as in London before they were brought to this country. There is a little method of treatment for those who want to take care of their skin at home, and if proper diligence in following directions be exercised the results cannot fail to be successful. In addition to the two lotions mentioned there is a cleansing cream to be used at night, a skin food and an Eastern oil for relaxed muscles. One need not despair nowadays when lines begin to form from nose to mouth, wrinkles make their appearance across the forehead and crow's feet branch out at the corners of the eyes, for all these things can be cured, if not of too long standing, and the process of the cure is pleasant rather than otherwise. The first requisite of all is to keep the skin clean and supple, a cream being absolutely essential for this purpose, and a slightly astringent tonic for subsequent use being almost equally necessary. The prices of all the preparations described as coming from the last-mentioned establishment are exceedingly low in comparison with the high quality involved.

#### TALCUM POWDER WITH THE HEALTHY FRAGRANCE OF SANDALWOOD

The latest variety of talcum powder merits more than a passing word of praise, because of the purity of its make as well as its agreeable perfume, suggestive of the Orient. Sandalwood is the odor it exhales, and no cleaner, more healthy scent can be desired. This makes a perfect toilet and nursery powder for chafing, sunburn and chapping, is especially nice for use after the bath and is also a most excellent foot powder.

#### A ROUGE DEFYING DETECTION PUT UP IN A NEW AND CONVENIENT FORM

The woman who finds that a dash of rouge adds greatly to her appearance, and yet who wants above all things to avoid the suggestion of artificial coloring, can hardly do better than make a trial of a new rouge prepared under reliable management, and put up in smart little nickel cases without any name to attract curious or prying eyes, and of just the right size to slip inside the wrist bag. Another novelty is the form, for this is a powdered rouge to be shaken out of little perforations in the screw top upon a bit of absorbent cotton, to make it spread smoothly; or even the flat of one's own finger tips may be used to rub it in. Like most of the latest and most popular rouges, it is rather on the mauve in tint before applied, but when spread upon the cheeks becomes exactly the shade of the blood coursing under the skin and as nearly impossible to detect as anything I have seen. It is the least obtrusive way of carrying rouge possible, and women

who visit a great deal in summer and object to the curious eyes of strange maids will find it nice on this account. Price, 25 cents a case.

#### BOUDOIR NOVELTIES

At a charming little shop, just a few paces off the avenue, there is a bewildering assortment of pretty odds and ends for the bedroom. Exquisite pincushions of gilded wood, hand-carved into fanciful groupings of flowers and foliage, the cushion covered with damask in any desired color, or rose silk under a netting of gold, are shown for \$6.

Hat-pin holders of gilded basket-work or carved wood are quite as useful and attractive, with their plump cushions and sufficient height to carry the long pins with ease. Large boxes covered with moiré and ornamented with dainty French prints, as well as gold galloon, are divided into compartments for brush and comb, all sizes of hairpins and one's manicuring outfit, the whole made sanitary and hygienic by the glass covering on the bottom. Countless other pretty toilet accessories are offered, but a visit to the shop is necessary to form an idea of the well-chosen assortment.

## The SEASIDE RESORTS of ENGLAND

(Continued from page 28)

is blown upon by the winds from the German ocean, and it stands so high on the cliffs that it catches every breath of air.

#### BOURNEMOUTH A PARVENU AMONG TOWNS

One of the "all-the-year-round" seaside resorts of England is Bournemouth. It has no "season," for it is in season from January to December, and Robert Louis Stevenson called it "the Forest City of our Southern Sea." Bournemouth has just celebrated its centenary, for to English ideas she is but a parvenu among towns. Just about one hundred years ago a house and a few straggling cottages stood isolated and alone on the border of the New Forest. To-day on the same area stands a county borough and a population of 80,000. Bournemouth draws its beauty and health not only from the sea, but also from its pine forests, while vegetation seems almost tropical in its lush greenness. Being near to the exquisite New Forest, Bournemouth forms a sort of starting place from which some of the greatest beauty spots of England can be surveyed, while shoulder to shoulder with it stand its companion towns of Weymouth and Boscombe.

#### SOUTHAMPTON THE OPEN DOOR

Farther along the coast we come to Portsmouth and Southsea, the two great naval centers, to which Southampton may be added as the "open door" to the wide world. And over the way rises, like a lovely jewel of the sea, the Isle of Wight (that I can only compare in exquisite beauty to Long Island), Ventnor, Shanklin, Ryde, Bonchurch, Cowes, Totland Bay—it is impossible to mention a spot in this lovely isle that is not worth visiting. It is the garden isle of England, beloved of royalty and people alike.

#### ENGLAND'S COAST LINES EMBRACE THE HISTORY OF THE WORLD

To wander farther a-field or a-sea, there are the wonderful watering places of the North. Blackpool, that is to Liverpool what Coney Island is to New York, Yarmouth (where the "bloaters" come from!), and the rest of them. Then there are the glories of the western coast—the "English Riviera"—whose wondrous beauties Thomas Hardy has sung; Clovelly, Ilfracombe, Tintagel, Lynmouth—a wonderland of sea and rock and cliff and mountain. And so on to the glories of the Welsh seaboard, along which Aberystwyth beckons perhaps most persistently. From the time of Edward I does this sea-bordered town date, and for two centuries has it been famous as a health resort. Many of Turner's greatest sunset seascapes had their inspiration from Aberystwyth, while its fame as a beauty spot is worldwide. ANNE MORTON LANE.





## You Can Weigh Less— or More Have Better Health —A Perfect Figure

I WILL guarantee that with my system you can weigh just what you would like to weigh, or more wonderful still, reduce or build up any single part of your body that may be burdened with surplus flesh, or undeveloped—this, because my system can be centered upon your hips, waist, limbs; in fact, any part you wish built up or reduced.

With my system you can have a figure perfectly proportioned throughout—a full, rounded neck, shapely shoulders, arms and limbs, a fine fresh complexion, a good carriage with bodily poise and grace of movement.

### You Can Have Good Health

My system will stimulate, reorganize and regenerate your entire body. It will restore the lost physiological balance necessary to renewed health. It will make your digestive system take care of your food, transforming it into good, rich blood.

It will so strengthen your lungs—your heart, in fact every vital organ, as to successfully guard against weakness and disorders. It will generate a high degree of vital force and develop great nerve vigor.

The following are a few examples of the wonders my system works. They are taken at random from the many thousands I have received.

"All the organs feel stronger and do their work better. My nerves are improving and my heart troubles me only occasionally. The carriage of my body is better and my waistline is improving. I have had only one miserable nervous day. I have not taken any pills for four days. My stomach feels better." (After first lesson.)

"I am perfectly delighted with your exercises. I am very much encouraged with the development of the bust and neck and believe that at last I am going to have a well-rounded bust and chest."

"Have not had a sick headache since I have done these exercises." (After first.)

"My carriage is greatly improved and my neck and arms are beginning to fill out wonderfully since working on the last two lessons."

"I have gained 12 lbs. so far, and am getting larger all the time."

"I now weigh 166 lbs. (weight at start 194), and have reduced 4 in. in my hips. I did not know you were such a wonderful little creature. I appreciate so much the interest you have taken in me, and you have done me so much good."

### My Guarantee

My new book, "The Body Beautiful," tells all about my system, how it is making women more nearly perfect in health and figure. It is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body.

With "The Body Beautiful," which I send free to anyone upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny. Write for "The Body Beautiful" and Trial Plan to-day.

**Annette Kellermann**

Room 707 X

1133 Broadway, N. Y.

## MATERNITY DRESS

(patents pending)

*Attractive Models for Morning, Afternoon and Evening Wear.*

The latest ideas in fashionable attire carried out in these one piece dresses. Especially designed to create

proper balance for the figure through changing proportions.



Foulard Pongee  
Crepe de Chine  
Marquissette Voile Swiss  
Lingerie

While a dress will expand from 27 to 55 inches, it is so cleverly made as to conceal all effect of a maternity dress and can be worn during the entire period without moving a hook.

SEASONABLE COATS IN PONGEE, SATIN, AND CREPE DE CHINE.

A full line of Negligees in Silks and Lingerie. House Dresses, Dinner Gowns, Sacques and Lounging Robes.

Send for catalog. Mail orders receive the same expert attention given to local trade

EVERYTHING MADE ON THE PREMISES  
EVERYTHING MADE TO MEASURE

**Lane Bryant**  
ESTD 1900

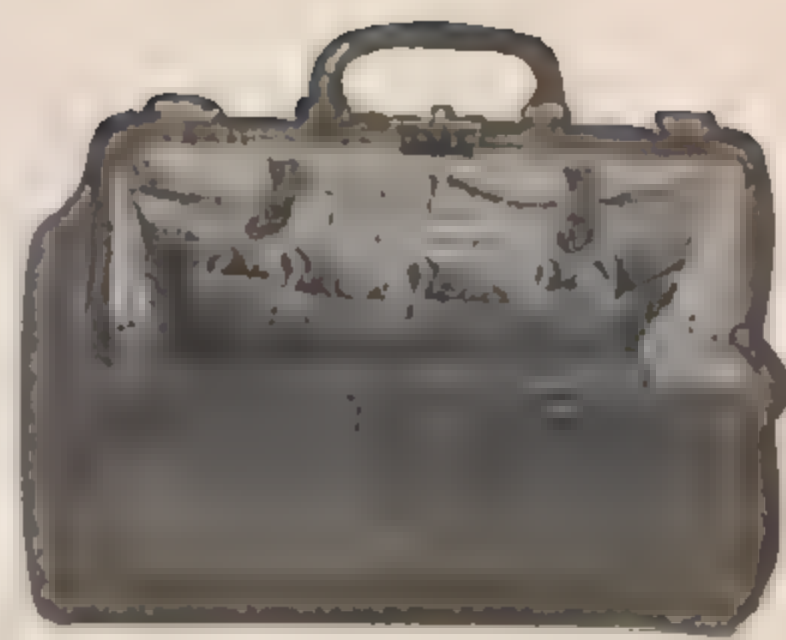
1068:—Charming model in Pongee. Fastened in front, carrying out modish panel effect. MADE TO YOUR MEASURE. PRICE

\$30.00

19 West 38th St., New York  
near 5th Avenue

41:—Sun plaited gown of heavy china silk, trimmed with fine Val. lace. Waist and sleeves lined with the same material. MADE TO YOUR MEASURE

\$21.50



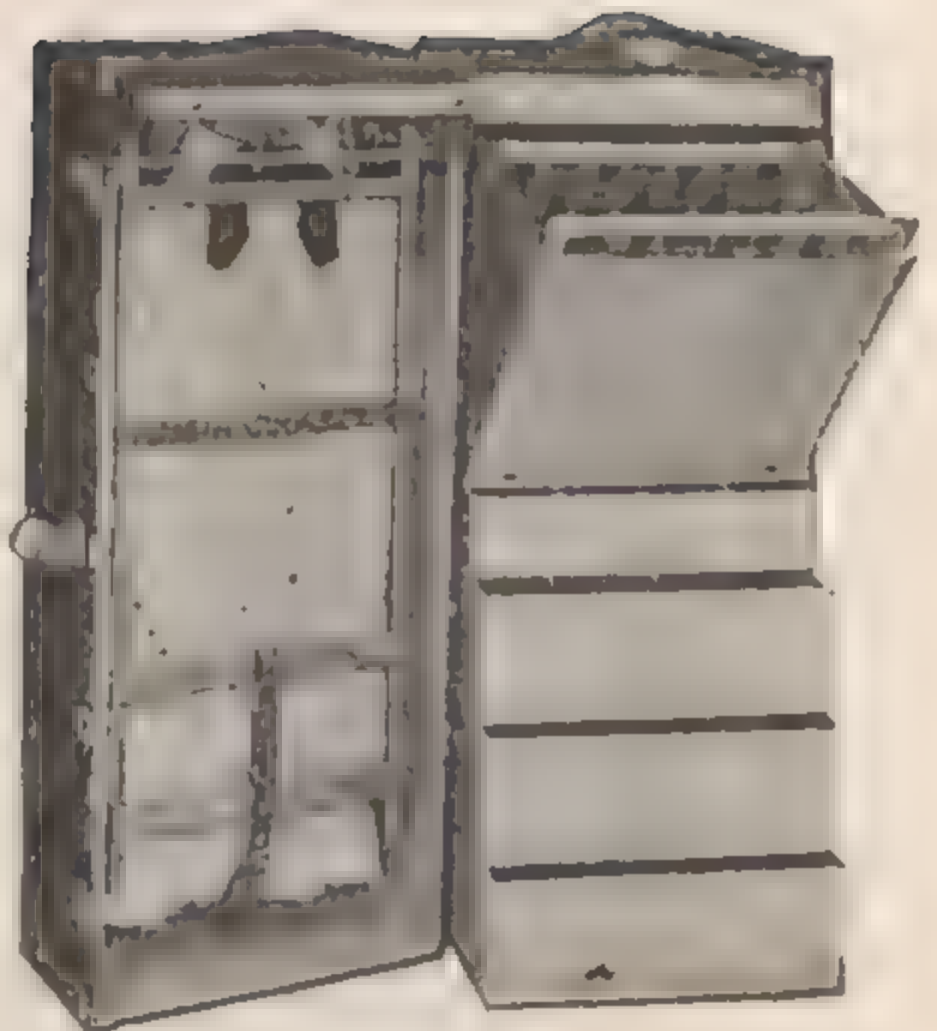
### "Likly"

#### Overnight Bag

A short-trip bag for business men, with moisture-proof pockets for all ordinary toilet accessories.

### "Likly" Women's Wardrobe

Will carry 12 to 15 suits and gowns and the accessories to go with them. Special styles for men, also, and sizes to meet all baggage regulations.



There is Something Behind

## "Likly" Baggage

SIXTY-SEVEN years ago, "Likly" Trunks were crossing the continent and the ocean with America's best travelers.

They continue today in that same leadership, going to the four corners of the globe, filled with wardrobes of people who know how to travel—and filled with "Likly" character.

The business began back in 1844. Everything made by the house has been made right—no haphazard methods, no guess work and no glazing over of defects.

Whenever you see a piece of "Likly" Baggage, you may be sure that nothing could happen to it that has not been discounted by the makers. It is fashionable luggage, the most convenient ever designed, and thoroughly good.

Established 1844



Oldest wholesale Makers of baggage on the Western Continent.

Send for booklet of "Likly" Trunks and "Likly" Guaranteed Hand Baggage, and name of your nearest dealer.

**HENRY LIKLY & CO.**

835 Lyell Ave.

Rochester, N. Y.

If it's "Likly" Baggage, you've bought the best.



### "Likly" White Star Cabin Wardrobe

For Men and Women  
Will carry 4 men's suits and overcoat or 6 to 8 gowns, and sufficient accessories for a week-end or Trans-Atlantic trip.

### "Likly" Kit Bag

For Men and Women  
Made of the best russet leather, combining the Oxford shape with the kit frame in a decidedly handsome piece of luggage.





## Prof. Mack's Chin Reducer and Beautifier

(Patent Nov. 15, 1910)



### Just Pull the Cords

gently and alternately and the little "ivory-tinted" rollers *revolve* against the fatty tissues. No irritation or undue pressure—merely a steady kneading of the fleshy folds. Do this five minutes on arising in the morning and on retiring at night and the most pronounced

### Double Chin

will melt away surely, steadily, and comfortably, restoring the true contour to chin and neck. The blood stimulation afforded by this treatment also dispels all flabbiness and stringiness of neck or throat, and effaces lines about chin and mouth.

The one quick, thorough, logical, safe method whereby this ungainly protuberance can be reduced is by consistent

### Scientific Massage

as afforded by Prof. Eugene Mack's CHIN REDUCER AND BEAUTIFIER.

Sent Postpaid  
on Receipt of  
**\$10.00**

### Free Brochure

Tells why scientific massage alone can prevent or reduce a double chin and illustrates by photographs Prof. Mack's apparatus in operation.

Write for it

**PROFESSOR  
EUGENE MACK**

Suite 1004  
507 Fifth Avenue  
New York

## A S S E E N B Y H I M

(Continued from page 21)

behooves parents to look carefully after their own brood, especially if they have in their employ a person who has a soul above his buttons, for the question is becoming a bit serious.

### THE SUMMER-TIME REVOLUTION AGAINST EVENING CLOTHES

The revolution against the wearing of evening clothes—it always arrives in summer—is gaining converts and adherents. I had occasion, earlier in the summer, to dine out at a large hotel in town. It was a special occasion and one which assumed the dignity of a small function. The men dressed anyway; some in evening attire, some in the dinner coat, and others—these were supposed not to be admitted—in lounge suits. The women were also indifferent. Some wore pretty dinner gowns and others were in that semi-costume which is in vogue in Paris occasionally, and in this country frequently, and of which I strongly disapprove—a species of frock designed neither for the afternoon nor evening—and wore hats. All this detracted from the brilliancy of the scene, and it would never be countenanced anywhere except in this country. I even saw one New Yorker, a member of several of the best clubs, a man holding an official position and whose family have had social pretensions for thirty years (this establishes them among the "aristocracy"), dining in a gray suit and tan laced boots!

All of which proves (I am preaching a sermon) that we are drifting somewhere. We are throwing the gates wide open; we are forgetting everything except the one great requisite—that what we have must cost more, must show more, and must advertise more than our neighbor. The dollar sign is our royal standard. We are going back to first principles, and with a vengeance.

### THE CORONATION CELEBRATION IN NEW YORK

King George has been crowned for some time, and returning friends are telling us



of their experiences in London during that historic week. Here in New York we also celebrated by services at Trinity and by a luncheon at the Lawyers' Club and wound up with a Coronation dinner at the Plaza. I went to the latter function as the guest of some English friends. What vast strides we have made in the art of entertaining during the past few years; our best hotels keep pace with all that is the vogue. Everything was so well done that night. It was natural that there should be enthusiasm, but the exaggerated note was eliminated, and there was not the faintest suggestion of the spectacular.

The dinner was served in the Summer Garden at small tables reserved by parties, and nearly everybody who was in town was present for this brilliant finale of the season. There were also many colonial dignitaries, and titles were as plentiful as they would be at the smartest semi-public affair in London. The Union Jack and the Stars-and-Stripes were used to decorate the entrances to the Gardens and the walls, and small replicas of each were placed on the different tables, together with slender crystal vases of red carnations—the royal flower. The orchestra played national airs and Old English tunes, with here and there an American selection—a happy blending. The menu was excellent, and the cards simple and in good taste. There was suprême of melon, frozen cantaloupe, raspberries and cherries with a fruit sauce dashed with Maraschino, a cold mousseline soup, brook trout George V, lamb with vegetables, asparagus, squab and Balmoral salad, ices served in purple satin boxes surmounted by a high crown, and champagne and brandy.

We sang "God Save the Queen," "Rule, Britannia," and the "Star Spangled Banner" and toasted, standing, King George and Queen Mary. Loyal British subjects touched glasses and murmured the old-time benediction, "The King, God bless him."

## The EVOLUTION of the AMERICAN SPORTSWOMAN

(Continued from page 23)

astride—and despite the protests of Mr. Frank Ware and other authorities, cross-saddle riding is undoubtedly gaining in favor.

It would not be possible, for instance, for women to play polo were they confined to the conventional side saddle and riding habit. But arrayed in regulation boots, caps and breeches, women can and do play polo remarkably well. Among the leading women players are Mrs. Reginald Brooks, Mrs. Adolph Ladenburg, Miss Emily Randolph and—of course—Miss Eleonora Sears. Even our Whitneys and Waterburys and Milburns may soon have to look to their laurels.

Other celebrated horsewomen of America are Miss Carol Harriman, Miss Margaret Thorne, Miss Edith Kane and young Miss Ethel Borden Harriman, all of whom are familiar figures at horse shows.

### SOME OF THE NEWER SPORTS

Outside the beaten track of sports are such diversions as quail shooting from horseback, practised with great success at Aiken by Mrs. Thomas Hitchcock. A smart right and left over the ears of her horse has accounted for many a brace of birds. Other women are hunting big game with a fervor that concedes nothing to a Selous, or even a Roosevelt. Last season a remarkably fine caribou fell to the rifle of Mrs. J. B. M. Grosvenor.

Though a serious menace to one's repose at dawn, and worse than a menace on moonlit nights, beagles are gaining deserved popularity in America. The Endean Beagles, owned and hunted by Miss Edith Bird at East Walpole, Massachusetts, have afforded plenty of sport for the men and women who follow them over hill and dale. There

is another pack at Myopia, among whose devotees are Miss Katherine Tweed and Miss Alice Thorndike.

As yet, no American woman of social prominence has essayed publicly to drive an aeroplane, but the indefatigable (and not unrewarded) Grahame-White carried many of them aloft on his latest tour of this country. Mrs. James B. Eustis has once at least tempted the fickle air-currents in the basket of a balloon, ascending from Stockbridge and landing many miles from her starting point.

### GALLANTS NOT SO GAME AS SHE

If there is anyone who doubts the staying powers of the feminine athlete he will find it worth his while to stand some Monday morning on the Long Island side of the Pennsylvania Station at New York.

As the morning trains roll in from Meadowbrook and Cedarhurst and Westbury and Southampton, he will see many a young man who seems to be in the last stages of weariness. And no wonder! On Friday afternoon he leaves his office, to find himself plunged into six rapid-fire sets of mixed doubles; on Saturday morning, tired and sore, he crawls to the back of a hunter, and on Sunday he tramps the golf links. Aching in every limb, he creeps back to town on Monday, prepared not to work after a week-end of rest, but to rest after a week-end of desperately hard work.

And what of the girl who returned his service to every side of his court, who outrode him behind the bounds, and outdove him from every tee? She is not tired out by her exertions. On the contrary, she is still fresh, still unruffled—practising for another Friday and eager to do it again!

ARTHUR FLOYD HENDERSON.

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